



MODERN SPARTA AND MT. TAYGETUS.

PAUSANIAS

DESCRIPTION OF GREECE

WITH AN ENGLISH TRANSLATION BY
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ST. CATHARINE'S COLLEGE, CAMBRIDGE

IN FIVE VOLUMES

V

COMPANION VOLUME, CONTAINING ILLUSTRATIONS
AND INDEX

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PREFACE

THIS volume cannot, of course, illustrate Pausanias fully, or provide a full archaeological commentary. Its object is to give a representative selection which should illustrate the most important sections and enable the reader to follow the rest of the *Description* with greater interest and understanding; and which may at the same time be of some use independently of the author. The maps explain themselves, though it should perhaps be pointed out that the routes are indicated exactly as Pausanias describes them; in practice he may have linked them up more than appears. Plans have been included of sites where illustration is helpful in following the description, in cases where appreciable material is to be had. On the other hand, no attempt has been made to include sites such as Sparta, where the topography has not been sufficiently ascertained to bring it into close relation with Pausanias' description. Particular buildings which Pausanias describes with great care or mentions with great interest have been illustrated independently. The photographs in all cases show things actually seen by Pausanias. An attempt has been made to include at some point a good representative of each class of monument, so that the plates may enable the reader to appreciate similar things not actually shown, and may in a sense illustrate the *Description* as a whole. Few

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photographs of sculpture have been included, since these are easily accessible elsewhere. The Mantinea basis (60, 61, 62) has been illustrated in full, however, since it provides an interesting commentary on Pausanias' methods of description; Pl. 57 (*a*) and (*b*) provide a curious contrast; and the Lycosura torsos (66(*a*) and (*b*)) are unfamiliar, though the heads are often shown.

For permission to use material for maps and plans, thanks are due to the following:—the American School at Athens, (12, 15, 16, 17) (in particular, Professor T. L. Shear, director of the excavations in the Athenian agora, has very generously supplied a photograph of an unpublished plan, which it has been possible to include at the last moment); the Archaeological Society of Athens (25); K. Baedeker, Leipzig (18, 27); W. Dörpfeld (19); C. Dugas (26); Paul Geuthner, Paris (26); the Society for the Promotion of Hellenic Studies (24, 85(*c*)); W. de Gruyter, Berlin (85(*a*), (*b*)); W. Judeich, and his publishers C. H. Beck, Munich (10, 11); Alfred Kröner, Leipzig (23(*b*)); Macmillan and Co., London (13); J. Murray, London (1–9); R. Oldenburg, Munich (28); Weidmannsche Buchhandlung, Berlin (14). Thanks are also due to the following, for permission to reproduce photographs:—Fratelli Alinari, Florence (39, 54, 74); Deutscher Kunstverlag, Berlin (34); Deutsches Archaeologisches Institut, Athen (33, 35, 48, 50, 53, 56, 60, 61, 62, 64, 67, 70, 71, 73); the Society for the Promotion of Hellenic Studies (Frontispiece, 41, 44, 46, 47, 49, 52, 57(*a*), 63(*a*), 69, 75, 77, 78, 80, 81, 82, 83, 84) (apart from the actual photographs used, the facilities of the Society and the help of the Librarian have been invaluable);

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R. E. W.

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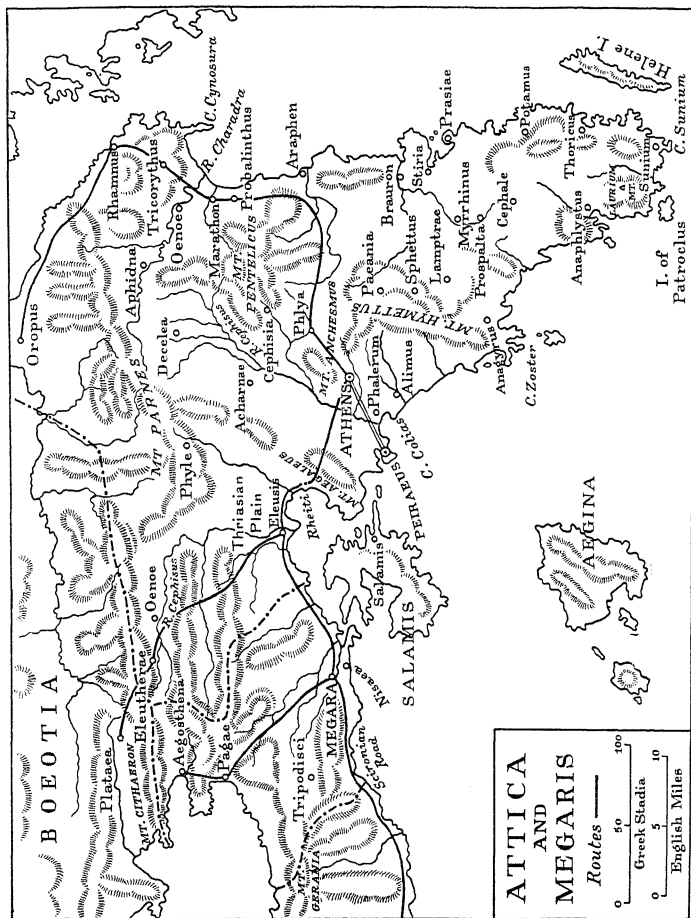
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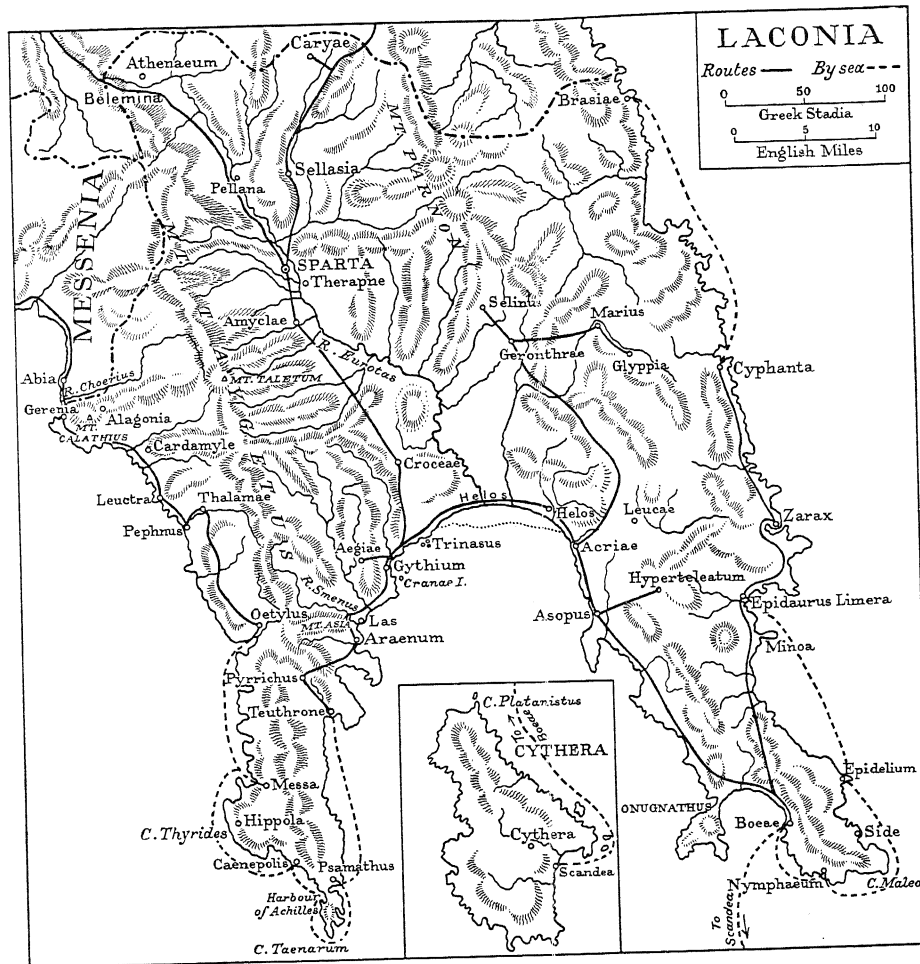
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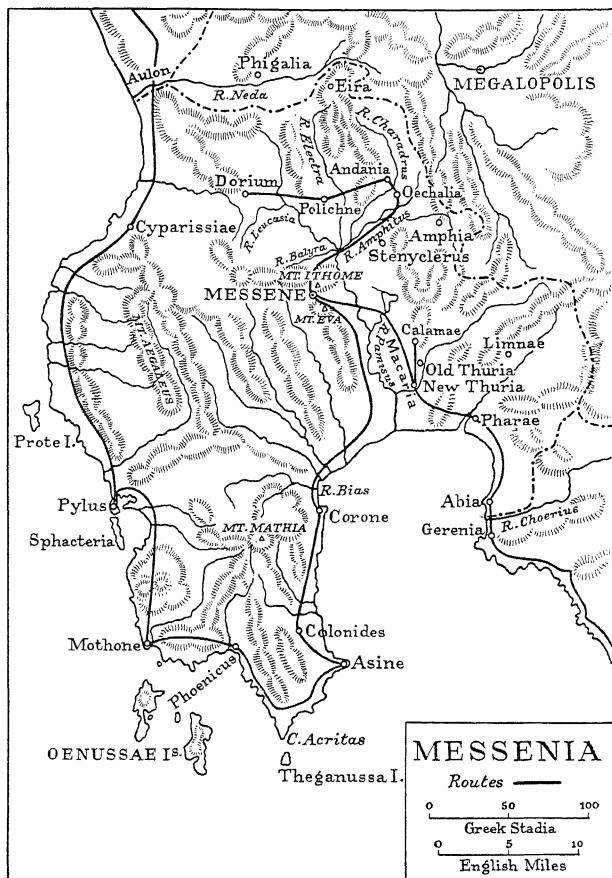
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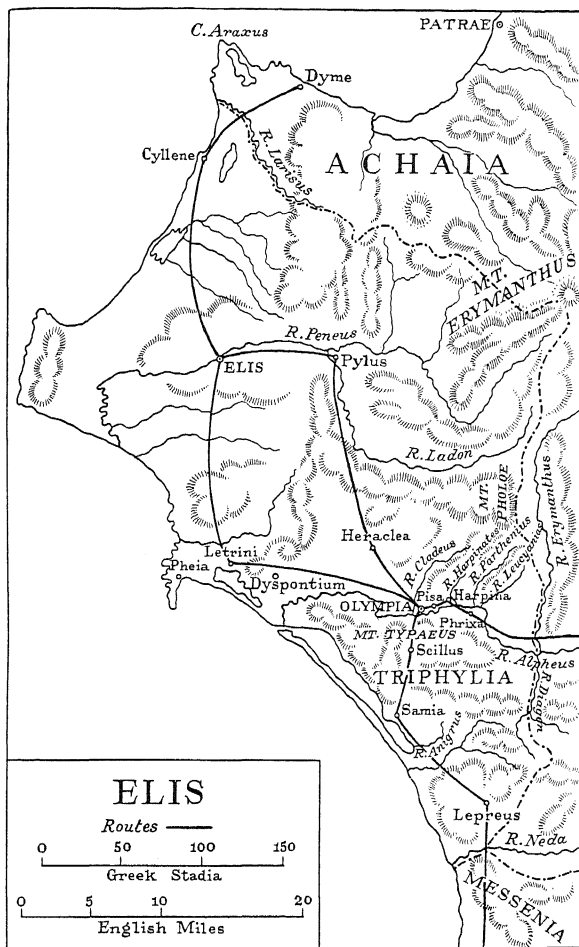
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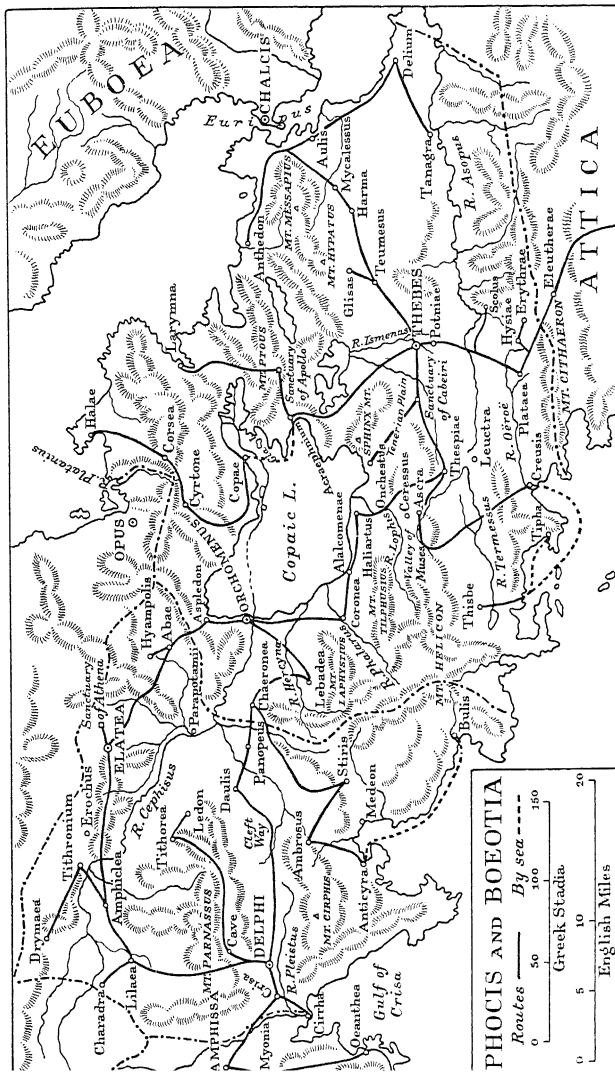












10. ATHENS AND PEIRAEUS. (I. i. § 1-ii. § 3.)

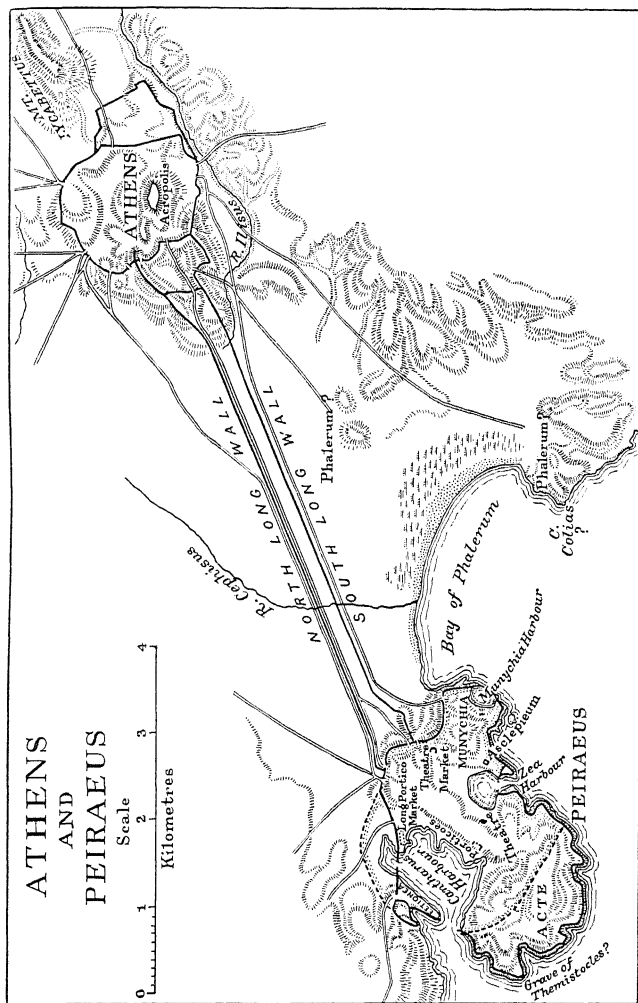
Peiraeus occupied a rocky peninsula about five miles south-west of Athens. Its three natural harbours (I. i. § 2) were known as Cantharus on the west (Pausanias' "largest harbour"), Zea in the middle, and Munychia (I. i. § 4) on the east. (At least that is the usual view; Professor E. A. Gardner in *Ancient Athens* contends that Pausanias' "three harbours" were all parts of the great harbour, and that his "Munychia" was what is labelled "Zea" in our plan.) The line of the walls, begun in 493 B.C. under Themistocles can be traced, though most of the existing fragments belong to the rebuilding of 393 B.C. In Pausanias' time the town had long been unwallcd.

Around Munychia and Zea are many traces of the docks (I. i. § 2). Inscriptions record that Munychia originally had 82, Zea 196 and Cantharus 94. The ships rested upon long stone bases sloping down to the water, separated from one another by rows of columns which supported the roof.

Munychia and Zea were bases for the war fleet of Athens, Cantharus served for purposes of peaceful trade. On its eastern side are a few remains of a line of porticoes; the "long portico" (I. i. § 3)—a warehouse for grain—stood at the north-east corner, near the maritime market-place; the other market-place probably occupied the depression west of the hill Munychia. The site of the grave of Themistocles is possibly marked by a square rock-cutting (I. i. § 2). Other remains in Peiraeus, scanty at best, throw little light on Pausanias' description, and the sites of other monuments mentioned by him are very uncertain.

Eastward from Peiraeus stretches the bay of Phalerum, with the pre-Themistoclean harbour of Athens (I. i. § 4). It is disputed whether the village Phalerum stood near a hill opposite the middle of the bay, or near the headland which encloses the bay on the east. If the second and more usual view is correct, Cape Colias (I. i. § 5) will not be this headland but one about three miles to the south-east.

Pausanias first approached Athens from Phalerum (I. ii. § 1); afterwards he took the more usual approach—the road from Peiraeus (I. ii. § 2) leading to the Dipylum (see Pl. 12), a more convenient starting-place for his tour of Athens. On his right would be the remains of the two long walls, running parallel at a distance of 550 feet from one another. These walls were first built towards the middle of the fifth century, not under Themistocles as stated in I. ii. § 2. Their line can still be traced; but the position of the third (Phaleric) wall is quite uncertain, while there are no undoubted remains and the position of Phalerum is disputed.



11. ANCIENT ATHENS. (I. ii. § 1-xxix. § 1.)

In describing Athens Pausanias follows a line which is fairly easily traced. Entering no doubt by the Dipylum on the north-west, he reaches the market-place and lingers there for a long time (I. ii. § 4-xviii. § 1) before continuing his route to the Prytaneum on the northern side of the Acropolis. The Prytaneum is his starting-point for two excursions—firstly to the Olympieum and the southern and eastern suburbs (I. xviii. § 2-xix. § 6), and secondly to the Acropolis by way of its eastern end and southern foot (I. xx. § 1-xxviii. § 4). Lastly, he climbs the Hill of Ares (I. xxviii. § 5) and leaves the city, for the Academy, at the point where he entered (I. xxix. § 2). There are only two important digressions (topographical—the historical digressions are, of course, numerous and cumbersome): one contains a list of the works of Hadrian at Athens (I. xviii. § 9), the other an account of the Athenian lawcourts.

Immediately after entering the Dipylum or Double Gate, Pausanias would find the Pompeium, the "building for the preparation of processions" (I. ii. § 4) on his right. It was a Hadrianic restoration of a fourth-century building destroyed, like many others, by Sulla; rectangular and divided by two rows of columns; substantial foundations still survive. Near by on the south-west was the Sacred Gate, with the Sacred Road which Pausanias traversed at a later stage of his wanderings (I. xxxvi. § 3). From the Dipylum a street called the "Dromus" led south-eastwards to the market-place; its course can be traced, thanks to the survival of the foundations and steps (identified by an inscription) of Eubulides' offering (I. ii. § 5), about 150 m. south-east of the Dipylum.

(For the Agora see Pl. 12.)

Pausanias now skirts the northern foot of the Acropolis. The enclosure of Aglaurus, Cecrops' daughter, who threw herself down at this point (I. xviii. § 2), was probably immediately under the wall, a little to the west of the Erechtheum; here, below a section of the wall into which architectural fragments are built, is a grotto 8 m. wide (Pl. 31) with votive niches possibly connected with the cult. A little further east—the exact site is uncertain—was the Prytaneum (I. xviii. § 3), the Town-Hall of Athens; here was the common hearth of the city where a perpetual fire burned and Hestia was worshipped; and here too foreign ambassadors and citizens distinguished for public services were frugally entertained.

I. xviii. § 4-xix. § 6 describes the south-eastern part of the city and suburbs. The bed of the river Ilissus would naturally be

thought of as "the lower part of the city" (I. xviii. § 4) by one coming down from the slopes of the Acropolis.

The great temple of Olympian Zeus (I. xviii. § 6-§ 8) (see Pl. 32) dominated this quarter of the city; as indeed it still does, though only fifteen columns still stand, while another lies prostrate but almost entire. Originally the colonnade was double along the sides and triple at the ends, with twenty columns by eight in the outer row (counting the corner columns twice, as always). The temple measured 135 feet by 354 feet; its columns are 57 feet high and of grand Corinthian style. Hadrian's work was merely to put the finishing touches upon a scheme which proceeded spasmodically for many centuries under the auspices of several famous rulers. The Peisistratid family planned the temple in the sixth century B.C.—as an Ionic building of course; the Corinthian order had not yet been invented—and the work was carried forward under Antiochus Epiphanes in the second century B.C. The buttressed enclosing wall (668 m. long—roughly Pausanias four stades) is probably Hadrianic.

Pausanias pauses here for a moment to make a brief list of several buildings which can be conveniently grouped together although they do not follow one another topographically. The first of the two groups of a hundred pillars (I. xviii. § 9) probably belonged to the large square building east of the portico of Attalus and north of the Roman market-place.

Pausanias next appears to emerge into the suburbs. The Gardens (I. xix. § 2) were perhaps immediately outside the walls south of the Olympieum. Cynosarges too (I. xix. § 3), formerly assumed to have been out east, is now placed with better reason in the southern suburbs, though whether certain alleged remains excavated by the British School at Athens in 1896 really belong to it is very doubtful. Like the Lyceum in the eastern suburbs, to which Pausanias next proceeds (I. xix. § 3), and the Academy, three-quarters of a mile north-west from the Dipylum, it was an extensive precinct where a hero (in this case Heracles) was worshipped; with a gymnasium attached, where a school of philosophy arose; here the Cynics gathered, as the Peripatetics at the Lyceum and the followers of Plato at the Academy.

The district Agrae (I. xix. § 6) lay along the left bank of the Ilissus, in the neighbourhood of the stadium (I. xix. § 6). The form of the latter is accurately described by Pausanias and is characteristic of the Greek stadium. It should be remembered that the Greeks raced up and down a straight course, not round a circular track, as do modern runners. The stadium was normally a rectangle about 220 yards long, enclosed along the sides and at one end (occasionally both) by an embankment for the spectators. Usually advantage was taken as far as

possible of a natural depression in the ground. At Athens, little artificial embanking was needed except towards the south-east. Originally constructed in the fourth century B.C., the Athenian stadium was provided with marble seats, accommodating 50,000 spectators, by Herodes Atticus, though he was very far from using up the Pentelic quarries in the process.

This point is the limit of Pausanias' excursion to the south-east, and he now makes a fresh start from the Prytaneum (I. xx. § 1). Remains of several of the "shrines," actually monuments of choregic victories, mark the line of the road called Tripods, and one—the monument erected by Lysicrates in 335-4 B.C.—stands complete, except for the tripod which once surmounted the floral ornament upon its roof. It is a small round Corinthian temple of Pentelic marble, 6 m. high and 2 m. in diameter, with the spaces between its columns filled by marble slabs, upon a quadrangular base 4 m. high.

The street of Tripods brought Pausanias to the theatre (the discovery of the base of a choregic monument near the theatre proves that the street was prolonged so far), and so he continued along the southern foot of the Acropolis to its western end (for the Acropolis and the buildings to the south see Pls. 13, 14, 15).

Leaving at the same point he naturally crossed over to the Areopagus, the Hill of Ares, a rock rising to 377 feet, joined to the Acropolis by a saddle (I. xxviii. § 5-xxix. § 1). There are no identifiable remains here, merely numerous rock-cuttings. The sanctuary of the August Goddesses was probably at the north-eastern foot, and the court of the Areopagus sat at the highest point, towards the east, to which a rock-cut stairway still leads. The mention of this famous court induces Pausanias to digress for the same purpose as at I. xviii. § 9—to list together a group of similar places.

(Pausanias says nothing of the city-wall of Athens; this in spite of repeated reconstruction still followed in most of its course the line which it took under Themistocles' direction in the fifth century B.C.; but on the east it had been extended considerably in the reign of Hadrian. This newly-formed quarter of the city apparently did not interest Pausanias.

A conspicuous ancient monument which he might have been expected to notice is the Pnyx, the meeting-place of the Athenian general assembly, on the slope of a hill west of the Areopagus and the Acropolis. It consisted of a large semicircular terrace supported by a massive retaining wall; upon this the audience stood and the orators faced them upon a rock-hewn platform projecting from a scarp cut vertically in the rock.)

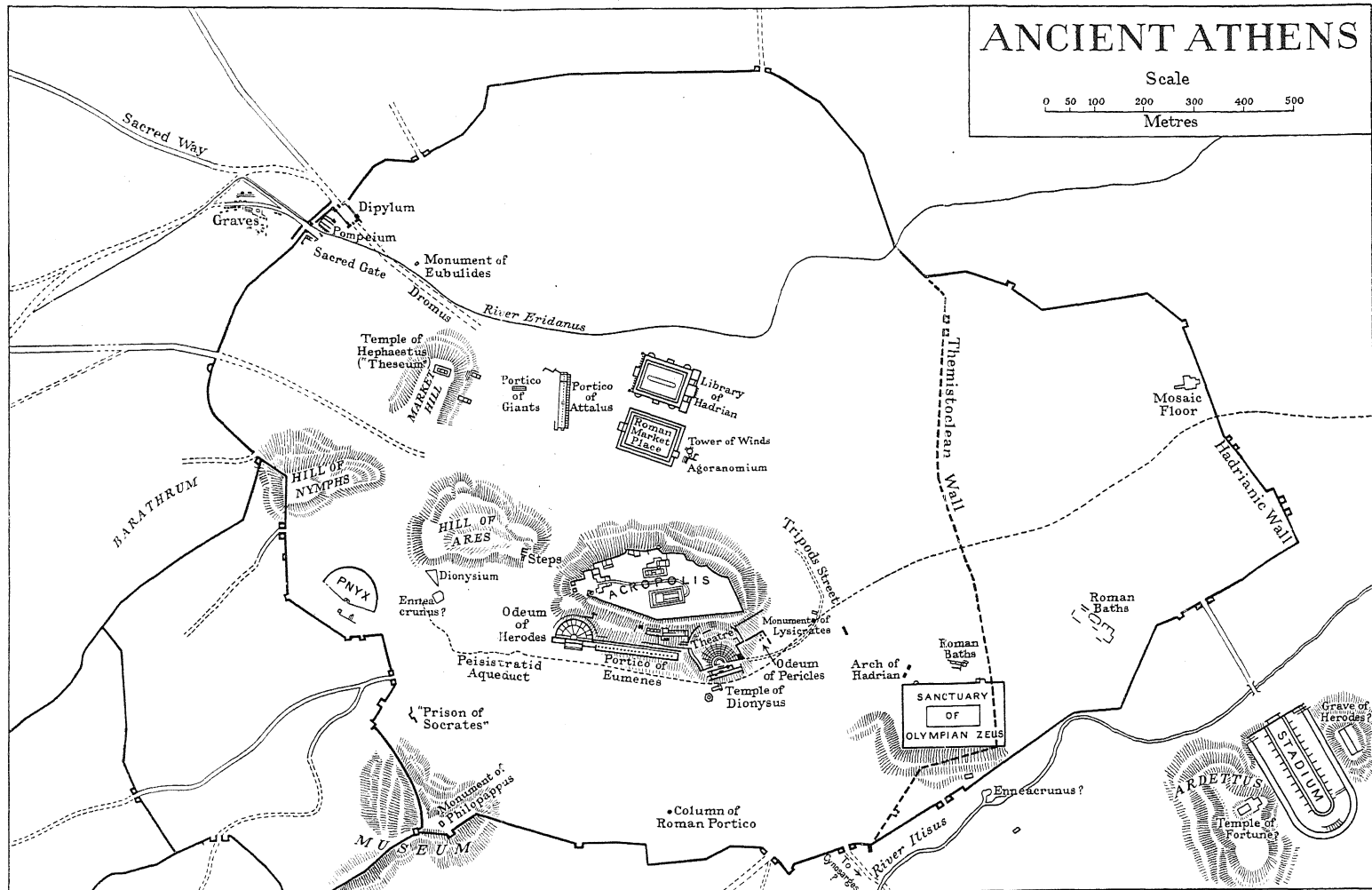
(For graves outside city see Pl. 39.)

ANCIENT ATHENS

Scale

0 50 100 200 300 400 500

Metres



12. THE AGORA (MARKET-PLACE), ATHENS. (I. iii. § 1-xviii. § 1.)

Pausanias seems to regard the name "Cerameicus" (I. iii. § 1) as synonymous with "Agora." In earlier authors the word when used alone generally means the "Outer" Cerameicus—the district outside the city-walls on the north-west—the Agora being part of the "Inner" Cerameicus.

The Athenian Agora was not built after a co-ordinate plan (compare the Agora of Elis, VI. xxiv. § 2; and contrast that of Megalopolis, VIII. xxx. § 6, and Pl. 24), but was a gradual and irregular accumulation of various buildings, commercial, political and religious. Its limits were loosely defined by natural features—the River Eridanus on the north, the Areopagus on the south; on the west by the hill on which the so-called Theseum stands, and on the east by a gentler slope with the portico of Attalus.

Pausanias first describes the western side. The recent excavations of the American School at Athens have added a great deal to what was known of this area. The foundations of a round building (11 in plan) which must be the Tholos (I. v. § 1) were discovered last year, and by using these as a starting-point and working backwards in Pausanias' account, previous identifications of buildings further north have been corrected. The floor of this Tholos is of Hadrianic date (early second century A.D.), but underneath are remains of predecessors. The building north of the Tholos (8) probably contained the sanctuary of the Mother of the Gods (Metroum, I. iii. § 5); this is confirmed by dedicatory inscriptions. Apparently it was at first a mere open shrine, but from the second century B.C. it included a small temple on the north, and an archive room on the south. Between the Metroum and the Tholos, an open passage (9) led to a large building (10) which was probably the Council-chamber (I. iii. § 5); of this very little remains, but its form can be traced by cuttings in the rock. Further north are remains of the temple of Apollo Patrous (I. iii. § 4) (7 in plan); beyond this again are the foundations of a large portico (6), a *stoa* of the usual type—a long building, with one side consisting of an open colonnade, and another row of columns in the interior supporting the roof. When this was found in 1931 it was thought to be the Royal Portico (I. iii. § 1)—it seemed to be in the right position—but the new arrangement makes it the portico of Zeus Eleutherius (the "portico with pictures," I. iii. § 3). A modern railway cutting

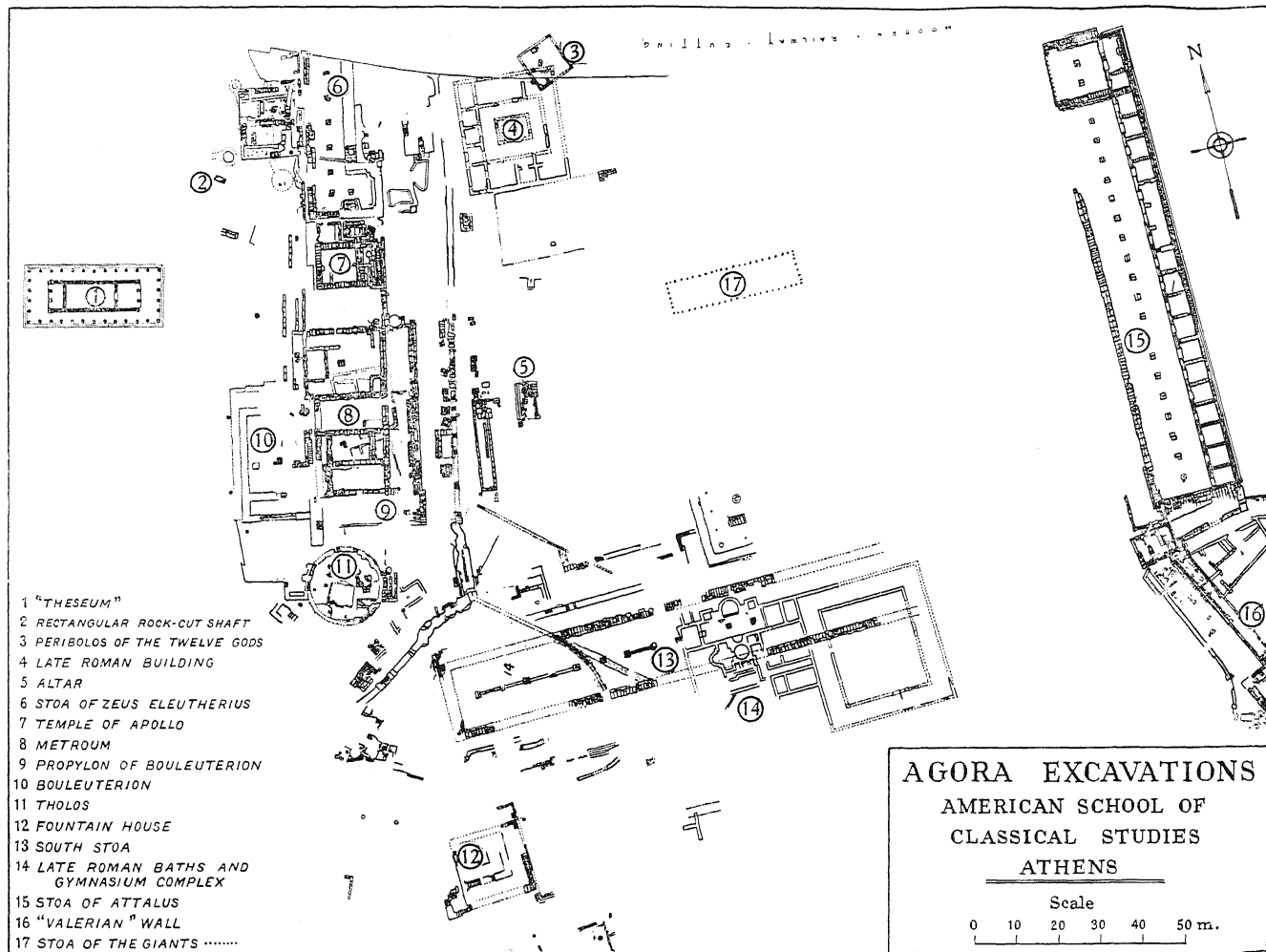
intervenes at this point and cuts off the northern end of the building; the true Royal Portico must have stood still further north.

To go back to the Tholos (I. v. § 1) and follow Pausanias southward—the monuments mentioned in I. v. § 1, viii. § 2–6, and ix. § 4, in between long historical digressions, must have stood towards the southern end of the Agora. Here a notorious difficulty in the description occurs. Near the Odeum, Pausanias says (I. xiv. § 1), is a spring called Enneacrunos. Now other ancient authors imply that Enneacrunos was a spring which rises in the bed of the Ilissus, just outside the city-wall on the south-east. It was once thought by many and is still thought by some that Pausanias is describing this Ilissus spring, and the description has somehow become misplaced. It is difficult to believe Pausanias capable of such unparalleled confusion. If he is not, then either the true Enneacrunos was near the Agora and was seen there by him; or a similar fountain was in the neighbourhood and was mistaken by him for Enneacrunos. In the German excavations of 1892–7 a large and complicated fountain-house came to light south-west of the Agora, and the excavators claimed that this was the true Enneacrunos, and the fountain seen by Pausanias (see Pl. 11). Decisive evidence is not yet to be had, but may appear in the present excavations.

The so-called “Theseum” (1) is probably the temple of Hephaestus (I. xiv. § 6) (see Pl. 30). It stands “above the Cerameicus and the King’s Portico,” on the Market Hill. The shifting further north of the position assigned to the portico need not weaken this identification—the temple can still be said to be above it.

Pausanias finally described the eastern side of the Agora. The only important extant building here is one not mentioned by him—the great portico erected by Attalus II (king of Pergamum 159–138 B.C.)—a market-hall backed by shops (15). The smaller portico adorned with figures of giants is much later than Pausanias’ time (17). The Painted Portico (I. xv. § 1) must have stood further north; it served for purposes of trade and recreation, and was also the home of the Stoic school.

The gymnasium of Ptolemy (Philadelphus, 285–247 B.C.) (I. xvii. § 2), the real sanctuary of Theseus (I. xvii. § 2), and the sanctuary of the Dioscuri (I. xviii. § 1), presumably occupied the south-eastern corner of the Agora. Pausanias ignores the large colonnaded court, of Augustan date, where wine and oil were sold, and the “tower of the Winds,” with its hydraulic clock (see Pl. 11).



13. PROPYLAEA, ATHENS (restored). (I. xxii. § 4-xxiii. § 8.)

The Propylaea (I. xxii. § 4) consist of an elaboration of a simple form of gateway common in ancient Greece—a columnar porch on either side of the gateway proper. The earlier Propylaea (Peisistratid; sixth century B.C.) were of this simple type; their plan can be traced, and is shown by a dotted line in the illustration (Old Propylaea).

The later entrance was part of the great building schemes carried out under Pericles, and built between 436 and 432 B.C. Pentelic marble is the material used. Doric porches nearly sixty feet wide, each with six columns, face east (Pl. 37) and west on either side of a great central gateway; through this the road up to the Acropolis passes, and on either side of it are two smaller doorways for foot-passengers. The outer porch, the western, is nearly three times as deep as the eastern, and at a lower level; five steps lead up from it to the doorways; and within it the roadway is flanked on either side by three Ionic columns, which helped to carry the marble ceiling (painted blue with golden stars) so much admired by Pausanias (I. xxii. § 4).

The building with pictures (I. xxii. § 6), sometimes called the Pinakotheke (Pl. 36), was a smallish wing on the north-west, with a porch, facing south, of three Doric columns. The walls show no trace of frescoes—probably the pictures described by Pausanias were painted on detachable boards or set up on easels. Facing this on the south is another wing which has a similar façade but is much less deep and is open on the west to give free access to the bastion on which the temple of Victory stands. The plan of the Propylaea was much curtailed in execution, to save expense and to avoid encroaching on earlier shrines and incurring the wrath of the deities who were to be its neighbours. Otherwise the south-western wing would have been as large as the north-western, though no doubt still open on the west; and extensive wings in the form of porticoes facing eastward would have been built on the east, in the position shown by dotted lines in the plan (North-East Hall and South-East Hall).

Pausanias ignored the chariot-group erected to honour Augustus' great minister Agrippa, which stood upon a marble pedestal still conspicuous on the left of the approach to the Propylaea. Instead, he turned to the lofty bastion on the right, where stands the temple of Wingless Victory, who was really Athena in the

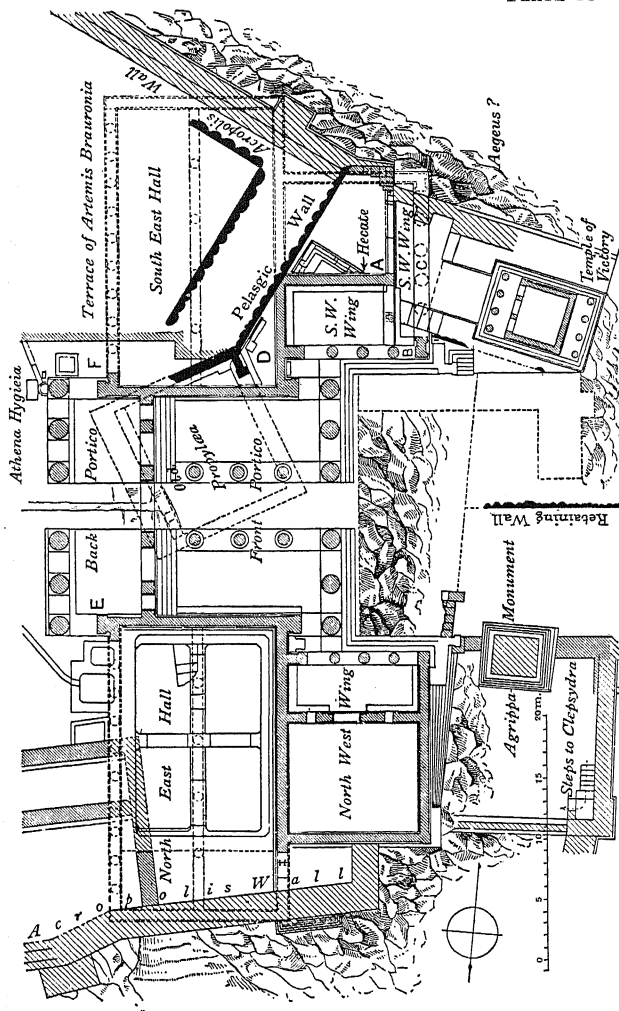
character of Victory (II. xxii. § 4). This is a simple little temple with a prostyle porch of four monolithic Ionic columns at each end; 5.38 m. by 8.27 m.; built a few years later than the Propylaea. Pausanias mentions the ancient wooden image incidentally in V. xxvi. § 6. The bastion upon which the temple stands dominates the approach to the Acropolis on the right. Its parapet was adorned on the outer side (where they would be difficult to see and apparently did not attract Pausanias' attention) with beautiful figures of Victory in relief. Aegeus (I. xxii. § 4) had his shrine probably at the foot of the bastion to the south. Pausanias does not mention the shrine of Hecate here; but in II. xxx. § 2 he speaks of a statue of Hecate by Alcamenes near the temple of Wingless Victory. The shrine probably abutted the south wing of the Propylaea.

A number of interesting statues stood near by. The "sons of Xenophon" (I. xxii. § 4) (actually Xenophon was merely one of several dedicators who put up the statues in 446 B.C., as inscriptions show) stood upon two little projecting platforms in which the steps in front of the wings of the Propylaea terminate. Many others no doubt stood in front of the western porch and lining the road through the Propylaea. The base of the Diitrephes has been found and names Cresilas as the sculptor (I. xxiii. § 3).

Athena in the character of Health (I. xxiii. § 4) had her precinct at the south-eastern corner of the Propylaea; its extent is uncertain; abutting the corner column of the eastern porch is the semicircular base of the statue seen by Pausanias (it is just visible in Pl. 37, at the foot of the furthest column). The inscription says that the Athenians dedicated it to Health Athena, and Pyrrhus, an Athenian, made it (possibly he did so after the great plague of 429 B.C.). In front of it is the foundation of an altar which was erected later.

To enter the sanctuary of Brauronian Artemis (I. xxiii. § 8) from this point, Pausanias would ascend a stairway on his right leading to a higher terrace bounded on this side by a rock-cutting which formerly carried a wall.

Finally, near this point is one of the most important extant sections of the old "Pelasgian" wall (I. xxviii. § 3) (see Pl. 14). It abuts the south-west wing of the Propylaea, the corner of which is actually curtailed to accommodate it. It was of great thickness, as the thick black lines in the plan indicate, and of "Cyclopean" construction (see Pl. 48).



14. ACROPOLIS OF ATHENS. (I. xx. § 3-xxviii. § 4.)

The "road called Tripods" (I. xx. § 1) led Pausanias round the eastern end of the Acropolis to its southern slopes and to the sanctuary of Dionysus (I. xx. § 3) (see Pl. 33). A small piece of the foundations of the older of Pausanias' "two temples" abuts the stage buildings. Remains of the later, which was built at the end of the fifth century and contained Alcamenes' statue, stand a little farther south (44 in plan). The theatre was in origin a mere appendage of the sanctuary, and the dramatic performances a part of the worship of Dionysus.

Foundations of a square building with rows of interior columns (like the *telesterion* at Eleusis) have recently been found, encroaching on the theatre on the east. This was an Odeum built in 442 B.C. under Pericles' direction, and used for musical contests, rehearsals of plays, and more general purposes. Probably it is the "structure which is said to be a copy of Xerxes' tent"; though it is difficult to see from the plan in what the resemblance lay—possibly it was in the form of the roof (I. xx. § 4).

The present remains of the theatre (I. xxi. § 1) (42 in plan) belong to the building as it was seen by Pausanias with one important exception—the *proskenion* (for a general account of the Greek theatre see Pl. 19, the theatre at Epidauros.) The auditorium in its permanent stone form, 90 m. deep, with rows of limestone benches divided by two horizontal passages, was built in the fourth century B.C. The orchestra (diameter about 18 m.), originally a circle of mere hardened earth, had been richly paved not long before Pausanias' time; but it was not until about two centuries later, under the archon Phaedruss, that the present elaborate *proskenion*, cutting off an arc of the orchestra, was built. The theatre held 14,000 to 17,000 spectators.

(For the cave above the theatre—45 in plan—mentioned in I. xxi. § 3 see Pl. 33.)

The sanctuary of Asclepius (I. xxi. § 4) extends westward from the theatre. It has features which recall the great sanctuary of the god at Epidauros (Pl. 18), especially a long portico (47) which was used for dream oracles and cures. In front of this stood the small temple, to the west the priests' quarters; and in the rock behind is a grotto (48) containing the spring seen by Pausanias.

Pausanias does not mention the great portico (51), stretching westward from the theatre to the Odeum, which was associated with the name of Eumenes II of Pergamum (second century B.C.). The Odeum (52) (see Pl. 34) with which Herodes Atticus commemorated his wife who died in 160 A.D. was apparently not yet

in existence when Pausanias toured Athens, but it was built in time to receive passing mention in VII. xx. § 6. It is a theatre of Roman type—the auditorium is a mere semicircle, and the stage buildings are not detached from it.

The Acropolis itself, helped out by artificial terracing on the south, forms a plateau about 900 feet east to west by 500 feet north to south. The main approach has always been on the west (see I. xxii. § 4), where the slope is gentlest, but there are narrow stairways on the north (30, 38). Pausanias has something to say of the walls (I. xxii. § 4, xxviii. § 3). The old Pelasgian fortification, built of Cyclopean masonry (see Pl. 48), a relic of the time when the Acropolis was a Mycenaean fortress, cannot have been so conspicuous as he seems to imply. It was destroyed at the fall of the Peisistratids or after the Persian invasion. Sections of it are still extant on the southern side, near the south wing of the Propylaea, at the south-west corner of the Parthenon, and near the modern museum at the extreme east (at points marked 12). On the north it is quite obliterated by the fifth-century wall which follows the same course; on the south the long straight stretches built by Cimon to form a retaining wall for the terracing extend farther outward. A medieval facing hides most of the large square blocks of the fifth-century masonry.

(For the Propylaea, 6, see Pl. 13.)

The present gateway to the Acropolis, the Beulé gate (1), named after the man who investigated it in 1853, was not constructed until after Pausanias' time.

Brauronian Artemis (I. xxiii. § 7) possessed a spacious precinct (13) on a terrace to the right inside the Propylaea, enclosed on the north by a rock-cutting, on the west by the Pelasgian wall, on the south by the Acropolis wall, and on the east by a still higher terrace. There seems to have been no temple, but on east and south were porticoes.

Descending from the terrace Pausanias no doubt followed the processional way from the Propylaea to the east end of the Parthenon, commenting as usual only on a judicious selection of the monuments which thickly lined it. A fixed point is provided by an inscription cut in the rock (24) which marks the place of the image of Earth (I. xxiv. § 3). Parts of the bases of the wooden horse (I. xxiii. § 8), Epicharinus (I. xxiii. § 9) and Conon and Timotheus (I. xxiv. § 3) have been found; and the shrine of Ergane (I. xxiv. § 3) probably stood here too, if one may judge by its place in the description, rather than west of the Parthenon, where it is often placed. The defective state of the text leaves it uncertain whether the temple mentioned belonged to this precinct.

Pausanias entered the Parthenon from the east. The temple is

a great Doric building, with Ionic columns in the western chamber; of Pentelic marble; 30.86 m. by 69.51 m.; with eight columns by seventeen. It was built between the years 447 B.C. and 432 B.C. Pausanias ignores it architecturally, though he could appreciate fine architecture (as at Bassae and Tegea) and concentrates on the great cult statue which stood upon a base (22) in the eastern chamber surrounded on three sides by a narrow colonnade (I. xxiv. § 5-7).

Ignoring the little round temple of Rome and Augustus (26) east of the Parthenon, Pausanias continued to the south-east corner of the Acropolis, where the Acropolis Museum (20) is now unobtrusively placed. The group mentioned in I. xxv. § 2, dedicated by Attalus I in 200 B.C., stood immediately above the theatre, into which one of the figures once fell. Thence Pausanias crossed to the eastern end of the north side, where, at the foot of the rock, an archaic figure has been found which may be Endoeus' Athena (I. xxvi. § 4).

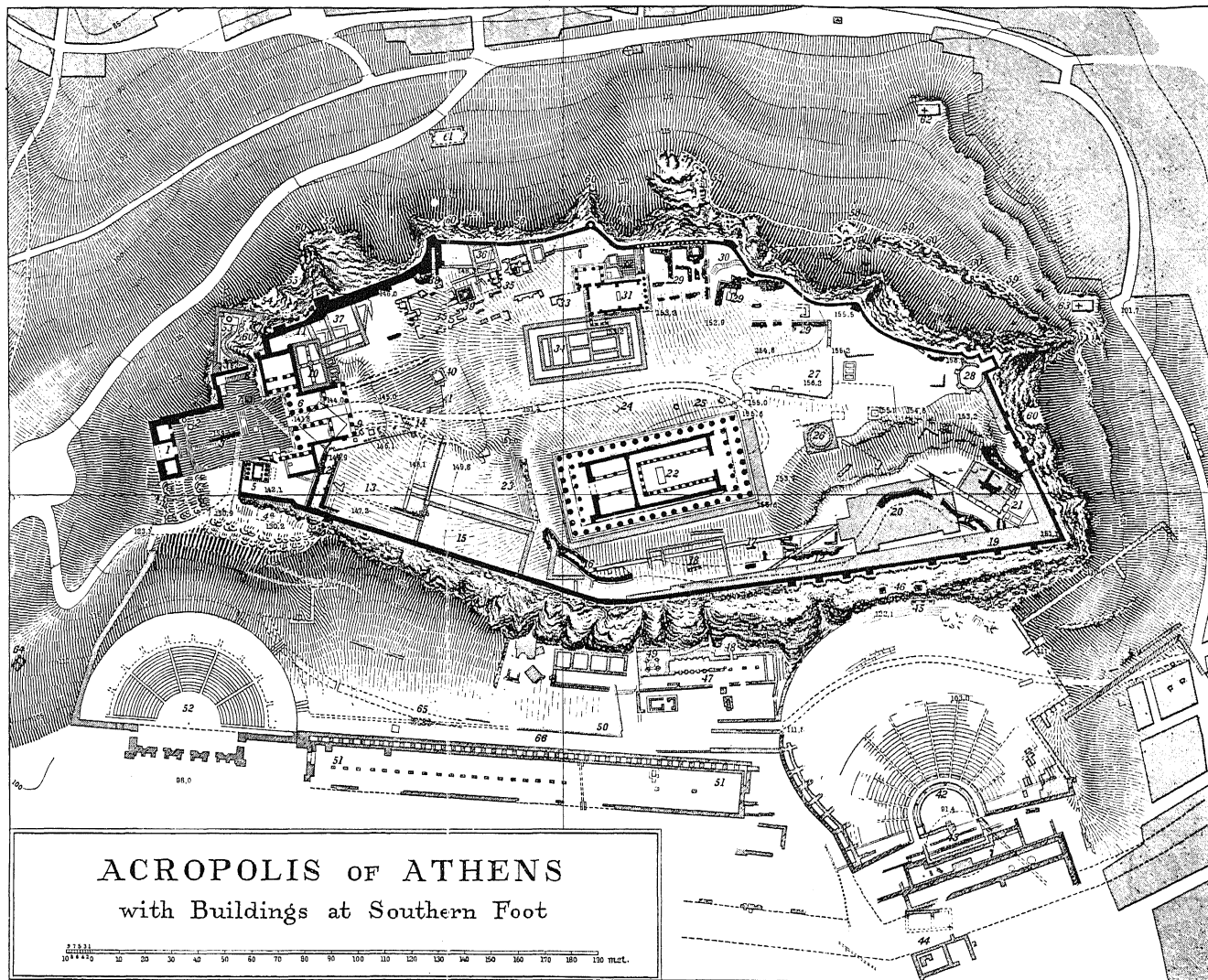
(For the Erechtheum, 31, see Pl. 15.)

The last series of monuments described (I. xxvii. § 4-I. xxviii. § 2) probably stood along an ancient road, cut in the rock, which led from the direction of the Erechtheum to the north-east corner of the Propylaea. South of this road, about thirty yards east of the Propylaea, are two quadrangular spaces, partly cut in the rock. The northern of these (40) is probably the place of the bronze Athena of Pheidias (I. xxviii. § 2). A little to the south of it, and not far north of the processional way, is the other (41), on which probably stood (in Pausanias' time, if not in Herodotus') the bronze chariot dedicated after a victory over the Boeotians and Chalcidians in 507 B.C. (I. xxviii. § 2, see also Herodotus V. 77).

A rock-cut stair leads down from the north-west corner of the Propylaea to Clepsydra (53), which is the fountain seen by Pausanias (I. xxviii. § 4); it lies in a deep rectangular basin, with a narrow opening above, now built over by a little chapel.

A series of caves cutting into the Acropolis rock extend eastward from Clepsydra (for that of Aglaurus see Pl. 12). One is immediately above the fountain but difficult of access and apparently containing no cult. Pausanias' sanctuary of Apollo was in a cave a little to the east, at the spot marked 54 in the plan. In it are votive niches and other traces of worship. A larger cave east of this (55 in plan), and a lower but much deeper hole a little further still, were probably associated in cult with Pan (I. xxviii. § 4.)

(For general views of Acropolis see Pls. 34, 35.)



15. ERECHTHEUM, ATHENS (restored). (I. xxvi. § 5-xxvii. § 3.)

The Erechtheum was a building of unique and complicated plan. The main part of the building was an Ionic temple, divided into an eastern and a western section; but there was also a large porch at the western end of the north side, and a small one at the same end of the south. The floor levels too were complicated—the eastern section and the south porch were ten feet higher than the rest of the building.

It is very difficult to bring Pausanias' account into relation with the remains, since it is impossible to recognise in his description any of the features which are now conspicuous—he says nothing, for instance, of the six female figures which supported the roof of the south porch; and though the exterior is fairly well preserved, the interior arrangement, about which Pausanias says a good deal, is almost obliterated.

The difficulty is increased by the questions concerning the large sixth-century temple whose foundations abut the Erechtheum on the south; whether it still stood after the building of the Erechtheum, or was ever restored after being destroyed in the Persian wars, and whether it was seen by Pausanias and has to be taken into account in his description.

American archaeologists have made a very thorough investigation of the building, and it is perhaps safest to adopt their conclusions. Assuming that the old temple no longer existed; Pausanias entered by the great north porch of the Erechtheum and first described the western section. On architectural evidence this is thought to have been divided by a north-south wall into two parts, the eastern of which was again divided into a northern and a southern room (A, B). When Pausanias says that the building is double (I. xxvi. § 5) he refers not to the division of the whole Erechtheum, but more probably to the main division of the western half, which he is describing when he uses the words; the suggestion that he is distinguishing the crypts from the ground floor is hardly likely.

One would think it more probable, from the order in which they come, that the altars of Poseidon and Butes (I. xxvi. § 5) were in the outer (western) room (C) and that Pausanias then penetrated into the inner rooms (A, B) to see the salt-spring and the trident marks (I. xxvi. § 5). But the American investigators have evidence that the "sea" was in the eastern room (though now obliterated

by a later cistern), and by inference the trident-marks too; if that is so, Pausanias must first have examined the inner rooms, and then come back to the outer. Arguments are also brought against identifying the trident marks with three holes in the rock, such as might well have been made by a divine trident, in a crypt under the north porch, accessible by a passage from the inner rooms. An altar over this spot may have been that of Zeus the Most High (I. xxvi. § 5).

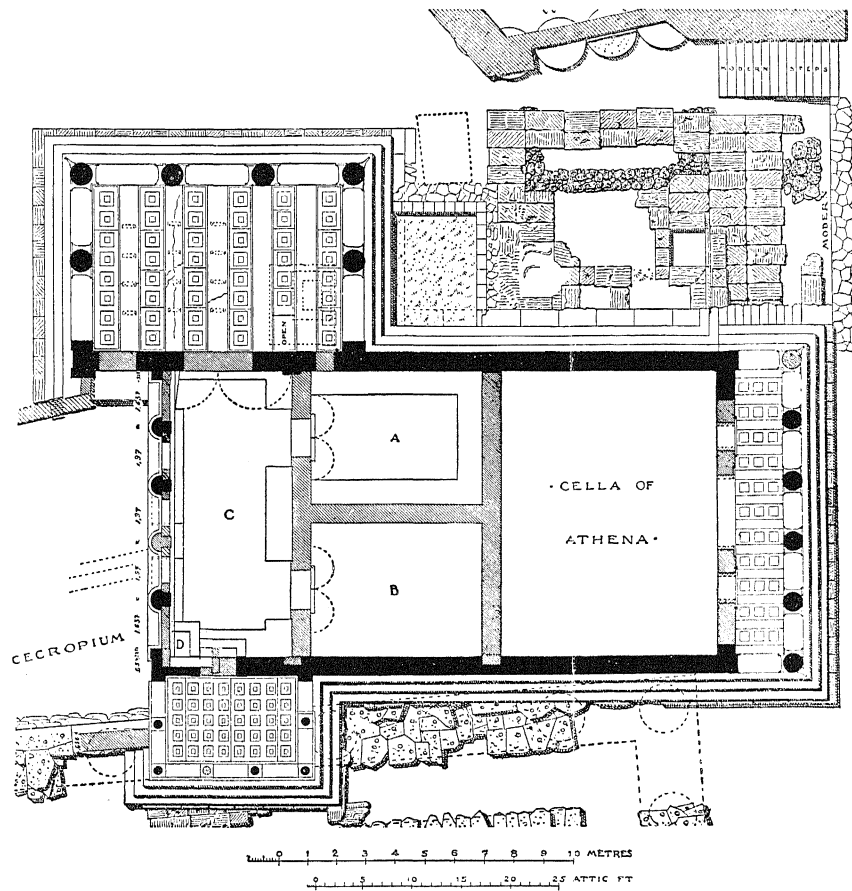
There is less doubt about the eastern half of the Erechtheum, which was very probably the shrine of Athena Polias, containing the ancient image of the goddess and Callimachus' golden lamp (I. xxvi. § 6-xxvii. § 2). There is no evidence for direct connection with the western part and Pausanias probably entered afresh from the east.

(If it could be proved that the old temple south of the Erechtheum was seen by Pausanias—less its colonnade, of course, in any case, since the foundations of this run directly underneath the south porch of the Erechtheum—this account of his movements might have to be modified a good deal. Then one might assume that his "double building" refers to the main division of the Erechtheum, and that his "temple of Athena Polias" is the old temple.)

Another suggestion is that he entered the old temple from the processional way, and alludes to it at I. xxiv. § 3, where the text is corrupt. But the balance of evidence and authority seems to be decidedly against assuming the late survival of this old temple.)

The shrine of Pandrosus (I. xxvii. § 2) extended westward from the Erechtheum. The sacred olive (I. xxvii. § 2) probably grew towards the eastern end of it; where the temple was is quite uncertain. A recently discovered precinct of Eros and Aphrodite, at the foot of the Acropolis a little to the east of the Erechtheum, is alleged by its investigator to be the shrine of Aphrodite to which the maidens mentioned in I. xxvii. § 3 descended (see *Hesperia*, I, p. 31); if so there must have been two shrines of "Aphrodite in the Gardens" at Athens.

(For view of Erechtheum from west see Pl. 38.)



16. CORINTH, MAIN EXCAVATION AREA. (II. ii. § 6-iv. § 5.)

Pausanias approaches Corinth from the east, and proceeds with little delay to the market-place, from which he afterwards makes several excursions along the diverging roads. The distinction which he notices between old and new Corinth (II. ii. § 6) is the result of a break of a century in the history of the city between its sack by Mummius in 146 B.C. and its refounding by Julius Caesar.

The excavations of the American School, still in progress, have cleared a considerable area in and around the market-place. Here are remains of a number of groups of shops and porticoes, common features of a Greek market-place, and several small unidentifiable shrines (II. ii. § 6).

On the north are the foundations of the gateway (II. iii. § 2) which gave access to the road to Lechaëum ("Straight Road" in plan), a paved street lined with shops. Passing through this gate Pausanias would find the fountain-house of Peirene (II. iii. § 2, 3) on his right. Part of it at least belonged to what he calls "extant remains of antiquity" (II. ii. § 6)—its four long rock-cut reservoirs, behind three deep narrow draw-basins, are probably of Cypselid date (early sixth century). The six chambers in front, likened by Pausanias to caves, have walls of the fifth century B.C., and were later used instead of the three as draw-basins. Peirene in the Roman reconstruction was far more elaborate, with a row of stone arches in front and a façade of columns carried around all sides of a square court, in the middle of which was a rectangular basin—Pausanias "open-air well"; later massive apses were added (Pl. 42).

Immediately north of Peirene is an Ionic colonnaded court identified with the enclosure of Apollo (II. iii. § 3). Considerably further north on the same side of the Lechaëum road (not included in the plan) are remains of the baths of Eurycles (II. iii. § 5). What Pausanias says of the water-supply of Corinth (II. iii. § 5) is borne out by the finds; for near the market-place alone, besides Peirene and Glauce (II. iii. § 6), a third fountain has been discovered (3 in plan).

The road to Sicyon (II. iii. § 6) left the market-place at the north-west corner; and the place of the temple of Apollo in Pausanias' description leaves no doubt as to the identity of the seven Doric monoliths of limestone which have long been the most

conspicuous feature of the site; originally there were six columns at each end and fifteen along each side of the temple. The massive shafts and flattish capitals place the date of the building about the middle of the sixth century B.C. (Pl. 43).

The Well of Glauce (II. iii. § 6), to the west of the Sicyon road, is cut out of a cubical mass of native rock, and contains four long reservoirs with three draw-basins in front and a façade of square pillars. The Cypselids probably built this fountain-house too—here as at Athens the water-supply was the tyrants' special care.

The identification of Glauce is strengthened by the discovery near by of the Odeum (II. iii. § 6) which was built in the first century A.D. and rebuilt through the indiscriminate munificence of Herodes Atticus. The theatre too (II. iv. § 5) has now been cleared and proves to be a fourth-century building reconstructed in the Roman epoch.

Pausanias seems to have followed the Sicyon road for a considerable distance further north. At the extreme north of the city traces of the sanctuary of Asclepius (II. iv. § 5) have been found. This is one of the few important identifiable monuments outside the market-place area shown in the plan. Near the shrine is the rock-cut spring, Lerna (II. iv. § 5), on one side of a wide open space, which is bordered by remains of an Ionic portico and small structures containing stone benches, which may be those which Pausanias, apparently, was glad to find after his wanderings.

After this excursion to the north of the city he returns and takes the road south to the Acrocorinthus (II. iv. § 6) (see Pl. 44).

It is not difficult to see that at Corinth even more than at most other ancient sites Pausanias' description has given incalculable help to the investigators. At the beginning of the excavation and at every stage of its lengthy progress it has provided clues without which much might have remained obscure and uncertain.

17. ARGIVE HERAEUM (restored). (II. xvii.)

The Heraeum, the national sanctuary of the Argives, lay nearly three miles south of Mycenae (Pausanias considerably underestimated the distance, which is about 25 stades instead of his 15 (II. xvii. § 1)), upon a rocky terraced hill facing south-east towards Argos, at the foot of Mount Euboea, which rises behind the site to a height of 1744 feet. Acraea is probably a mountain

On either side is the bed of a stream; the Water of Freedom (II. xvii. § 1) probably flowed along that which skirts the sanctuary on the west, but the Asterion, sometimes identified with the small stream immediately to the east, is more likely to be a river some distance away on that side.

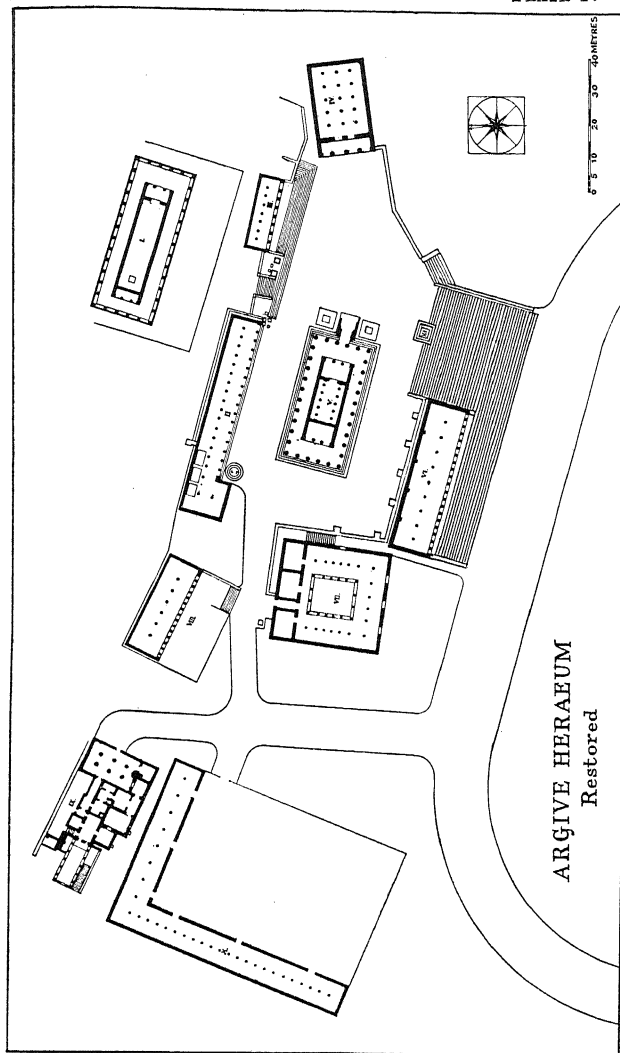
Pausanias gives most of his attention to the later temple of Hera built to the plans of the architect Eupolemus (II. xvii. § 3-§ 6) (V in the plan), a Doric structure of limestone with details in marble, with two rows of Ionic columns dividing the cella. A great monumental stairway led to the terrace upon which it stood—the second of three terraces into which the hillside is divided. Only the foundations of the temple (39.6 m. by 20 m.) remain in place, and nothing is left of Polycleitus' famous statue of Hera or even its base, but many beautiful fragments survive of the sculptures "carved above the pillars" (II. xvii. § 3), *i.e.* in the metopes and gables.

The older temple (II. xvii. § 7) (I in the plan) occupied the third and highest terrace, which was supported by a wall of huge blocks of Cyclopean masonry (see Pl. 48). All that remains of it is a fragment of the southern side, and a small section of a pavement of irregular slabs which no doubt once surrounded the building. Fire destroyed this temple in 423 B.C.—Pausanias probably saw little more of it than is visible now—and its successor was built a few years later.

It is to Pausanias' credit as an archaeologist that he mentions the scanty remains. It is characteristic too of his interest in things religious and antique rather than secular and more recent that while he does so he ignores the other buildings of the sanctuary. Yet these were numerous and varied, as at other great national shrines. The deficiency of his account makes it difficult to name the purpose of the buildings excavated. At Olympia, on the other

hand, he mentions most of the corresponding buildings, though even there only incidentally in connection with altars and statues.

The large hall to the east of the temple, with rows of interior columns (IV in the plan), is rather like the Telesterium or hall of mysteries at Eleusis, and possibly served the same purpose. Building VII possibly contained the quarters of the priestesses of Hera and the great colonnaded court X may have been a gymnasium or a palaestra—the shrine would no doubt have facilities for athletic practice. The complex building IX was certainly a bath of Roman type and date, and contained an atrium and rooms heated by hypocausts.



ARGIVE HERAEUM
Restored

18. SANCTUARY OF ASCLEPIUS, EPIDAUROS. (II. xxvii.)

This sanctuary lies about six miles south-west of the ancient town of Epidaurus, in an open valley. It must have included a considerable area, for the theatre, which is a quarter of a mile to the south-east of the temple, was still "within the sanctuary" (ἱερόν) (II. xxvii. § 5); not, however, within the immediate "enclosure" (περίβολος) of the temple.

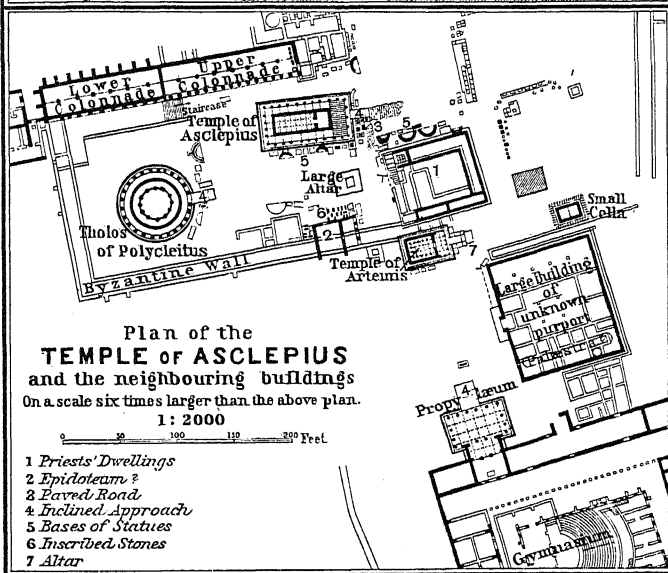
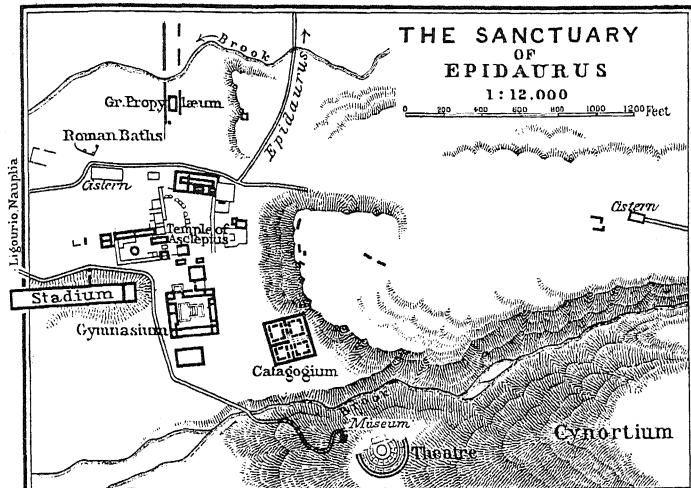
Pausanias began his tour at the temple of Asclepius (II. xxvii. § 2), a smallish Doric building, of the early fourth century B.C. Only the foundations and sculptural fragments survive. "The place where the suppliants of the god sleep" (II. xxvii. § 2), expecting him to reveal to them a cure, was a long Ionic portico north of the temple, with two storeys in the western part, the upper on a level with the single storey of the eastern. The Tholos (II. xxvii. § 3) is still "worth seeing" for its remarkable plan (Pl. 49) and the fineness of its workmanship—it was built in the fourth century B.C.

Like other great sanctuaries, Epidaurus possessed many subsidiary shrines, besides that of the god held in chief honour. South-west of the temple is a small Doric building dedicated to Artemis (II. xxvii. § 5). The "small cella" may be the temple of Themis (II. xxvii. § 5), and the building numbered 2 the "sanctuary of the gods called Bountiful" (II. xxvii. § 6).

Pausanias says that the form of the race-course was typical (II. xxvii. § 5). (For the Greek stadium in general, see Pl. 11, Ancient Athens.) At Epidaurus, as elsewhere, some advantage was gained from a natural depression. The course was first laid out in the fifth century B.C., and stone seats were added later. The end was square, not round as at Athens and Delphi. Round the course ran a stone gutter to supply drinking-water, and at either end was a starting-line (see Pl. 81).

The baths of Antoninus (II. xxvii. § 6), who was probably the emperor Antoninus Pius, are the complicated structure north of the temple. South-east of the temple of Artemis is a square court surrounded by rooms, which is thought to be the portico of Cotys (II. xxvii. § 6) and was probably a wrestling-ground.

So Epidaurus possessed almost as great a variety of buildings as Olympia. Besides the shrines, there were facilities for both dramatic and athletic shows. Accommodation too was provided for priests and for visitors; the latter were housed in the "Catagogium," a large building with four square courts, not mentioned by Pausanias (see Pl. 50). The peculiar nature of the buildings upon the site was determined by the character of the sanctuary as a popular resort for miraculous cures and dream oracles.

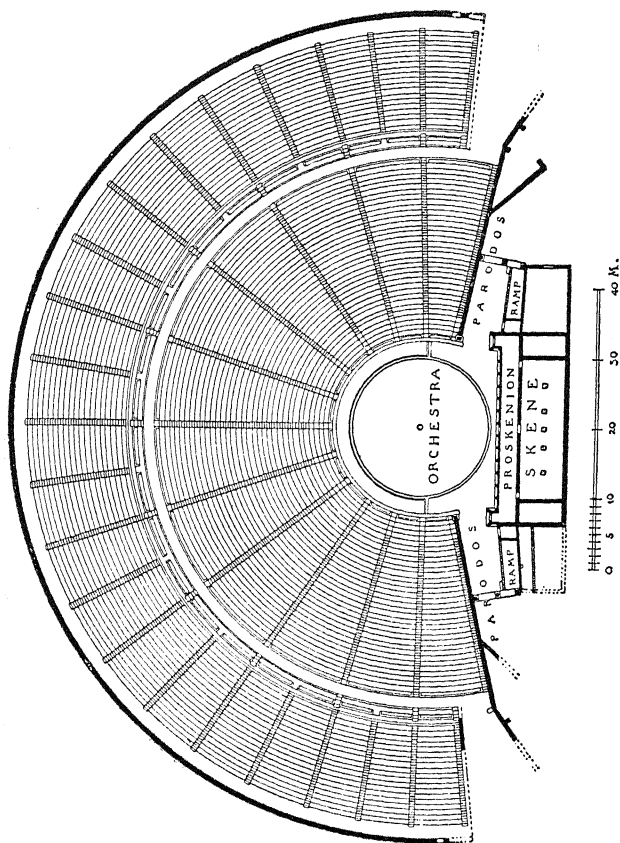


19. THEATRE, EPIDAUROS (restored). (II. xxvii. § 5.)

It is fortunate that this theatre, which Pausanias considered the finest of all he saw, is very well preserved and provides the best example from which to study the nature of the Greek theatre. This, it should be remembered, was in its origin simply a convenient hill-side sloping down to a flat dancing-place; its fully developed form consisted of three parts—the semi-circular auditorium; a flat circular space (*orchestra*); and the stage-building (*skene*) with a raised platform (*proskēnion*) in front; when this platform first appeared and whether it was used as a regular stage are matters of endless dispute.

At Epidaurus only foundations remain of the stage-building and the Ionic *proskēnion*; it is doubtful whether they were built at the same time as the rest of the theatre (in the second half of the fourth century B.C.). The orchestra is a circle of beaten earth 19·5 m. in diameter. A passage (*parados*) with a Corinthian doorway led into it from either side. There are fifty-five rows of limestone seats—mere benches, as usual in Greek theatres, except for the lowest row and the rows immediately above and below the horizontal gangway, which have carved backs.

It is hardly necessary to go into subtle details of measurement, as some have done, to appreciate the beauty seen by Pausanias in this theatre. It is due to some extent to certain features which had at the same time the practical purpose of affording a better view. The upper part of the auditorium has a slightly steeper slope than the lower; and the seats are not entirely concentric with the circle of the orchestra—their extreme ends follow a slightly wider curve (Pl. 50).



20. TEMPLE OF ZEUS, OLYMPIA (restored). (V. x. § 2-xii. § 8.)

The temple of Zeus was a great Doric building measuring 27·66 m. by 64·12 m. (unless otherwise stated, dimensions of temples are invariably taken along the uppermost of the three steps). The dimensions given by Pausanias (V. x. § 3) are roughly correct if assumed to be in Roman feet of ·296 m. and to include the ramp at the eastern end. The chief material (V. x. § 2) is a local shell conglomerate. The outer columns number six on the ends and thirteen along the sides.

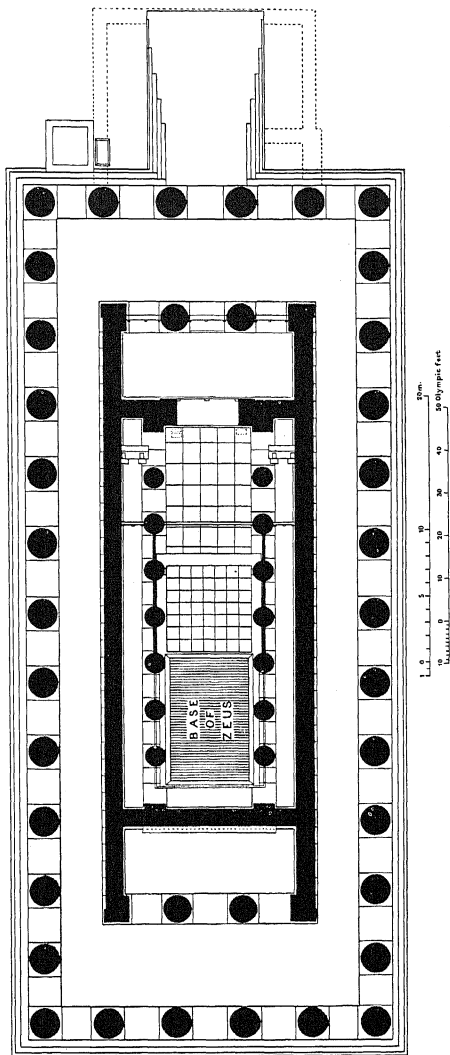
The cella besides its main room had both a front and rear chamber, and it was in metopes over the entrance to these that the labours of Heracles (V. x. § 9) were carved. Between the antae and columns of the front chamber are three thresholds, with sockets for the hinges on which stood the bronze doors (V. x. § 10) in three pairs.

The interior pillars (V. x. § 10), in two storeys, divided off two narrow aisles, and in the upper part of these no doubt were the porticoes or galleries which gave a nearer view of the image. Possible remains of the stairways exist at the eastern corners.

Beyond the second pair of interior columns, access to the central nave was prevented by barriers, except for a narrow passage at the western end behind the image. It has sometimes been thought that these were the screens (V. xi. § 4, 5) upon which the paintings of Panaenus appeared, but it is much more probable that in V. xi. § 4 Pausanias is referring to panels between the legs of the god's throne.

The base of the great statue occupied almost a third of the nave. The *square* pavement of black Eleusinian limestone in front of it (V. xi. § 10) had a rim of Pentelic, not Parian marble; which was probably purely ornamental—it can hardly have served the curious purpose mentioned by Pausanias.

The temple was probably built between 468 and 456 B.C.; but it seems that the statue was not made till considerably later, and the interior arrangement generally, which is closely parallel to that of the Parthenon, may be later too (Pl. 55).

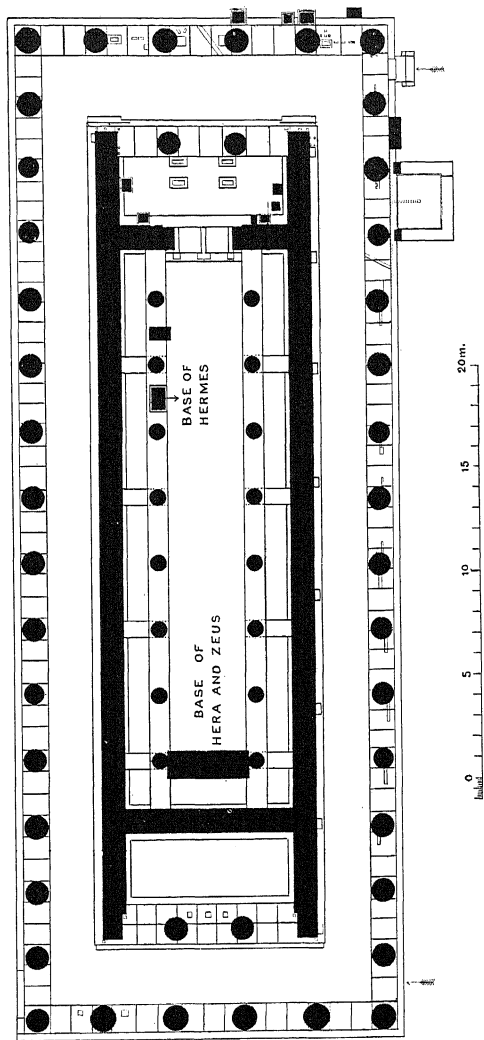


21. TEMPLE OF HERA, OLYMPIA (restored). (V. xvi. § 1-xx. § 5.)

The tradition recorded by Pausanias would make this temple date from about 1100 B.C.; but a Doric building of such well-developed plan would have been impossible so early, and the date usually assigned to it now is the seventh century B.C., though it had precursors.

The dimensions of the temple are 18·75 m. by 50·01 m.; Pausanias' measurement of the length (V. xvi. § 1) is slightly short—the breadth given in the text is a restoration. There were originally sixteen columns along each side and six at each end, varying remarkably in style, from the archaic type with flat capitals to the normal later type. This, and Pausanias' statement that one of the pillars in the rear-chamber was of oak (V. xvi. § 1) suggest that originally the whole colonnade was of wood, and was gradually replaced in stone.

The cella walls were built in the lower parts of limestone and in the upper of sun-dried brick. The long limestone base which supported the statues of Zeus and Hera (V. xvii. § 1) (Pl. 57) still stands at the western end. Other statues, including Praxiteles' Hermes (V. xvii. § 3) (Pl. 57), the base of which is still in place, stood between the interior columns along either side of the cella; the chest of Cypselus (V. xvii. § 5) is known to have occupied the rear-chamber (Pl. 56).



22. OLYMPIA IN ROMAN TIMES. (V. x. § 1-VI. xxi. § 2.)

The sanctuary of Zeus covered a large and ill-defined area (see Pl. 54), but the sacred enclosure or Altis (V. x. § 1) was a comparatively small space, enclosed by walls on the south and west, and by the "Echo" Portico (V. xxi. § 17) and by Mount Cronius.

Pausanias explored the site thoroughly; the only noteworthy building he does not mention is the half-domed exedra, containing water-tanks, built by Herodes Atticus; while of the buildings he mentions, remains of almost all have been found, though seldom standing higher than the lower parts of the walls; exceptions are the altar of Zeus (V. xiii. § 8), the pillar of Oenomaus (V. xx. § 6) and the Hippodameium (VI. xx. § 7). The topographical thread running through the description is almost obliterated by lengthy digressions.

Pausanias begins with the temple (V. x. § 1-xii. § 8) (Pl. 20) (contrast Book X). Then follows the Pelopium (V. xiii. § 1-§ 7) (see Pl. 55), an irregular enclosure farther north. Pausanias' account of the position of the great altar of Zeus (V. xiii. § 8-xiv. § 3—by "in front" he means to the east) is accepted as correct now that certain curved foundations east of the Pelopium are assigned not to it but to prehistoric houses.

Here follows a list of the other altars (V. xiv. § 4-xv. § 12). Several have been found but none identified. The monthly sacrificial procession (V. xiv. § 4, § 10, xv. § 10) must have taken a very leisurely and erratic course. A number of interesting buildings with altars in or near are mentioned incidentally in this digression:—

V. xv. § 1, the workshop of Pheidias, outside the Altis on the west, later converted into a church.

V. xv. § 2, the Leonidaeum, a complex building surrounding a court laid out as a water-garden.

V. xv. § 4, the Front Seats (Proedria) variously identified with a long platform in front of the Echo Portico, and one wing of the Council-House; more probably the long portico south of the Council-House, from which officials could keep an eye on proceedings in the plain below.

V. xv. § 6, the hippodrome (see below).

V. xv. § 8, the Theëcoleon, on the west, the quarters of certain priests, built around two courts—its growth has been aptly compared with that of an Oxford or Cambridge college. The building noticed by Pausanias near it is no doubt the "Heroön," so called because of dedications to an unnamed hero found in its circular chamber.

V. xv. § 8, § 9, § 12, the Town-Hall (Prytaneum) at the north-west corner of the Altis; one of the oldest foundations at Olympia, like most of the secular buildings it was elaborated and rebuilt in

Roman times. Here the officials dined and entertained. One of the rooms was a kitchen.

V. xv. § 8, the gymnasium (see below).

At V. xvi. § 1 Pausanias returns from his digression to describe the buildings in the northern part of the Altis—the temple of Hera (V. xvi. § 1–xx. § 5) (Pl. 21); the pillar of Oenomaus (V. xx. § 6–§ 8); the Metroön, in which some of the statues of Roman emperors (V. xx. § 9) have actually been found; and the Philippeum (V. xx. § 9, 10) a circular Ionic building.

Pausanias now takes a different line. V. xxi–VI. xviii. contains the “description of the statues and votive offerings” proposed in V. xxi. § 1. V. xxi. § 1–xxvii. § 12 deals with the “offerings” (firstly the images of Zeus, then others), VI. i. § 1–xviii. § 7 with statues of victors and others. The author’s classification is artificial—the statues of victors would be offerings no less than the others.

Pausanias takes his cue from the “Zanes” (V. xxi. § 2–§ 18), which he would naturally notice before mounting the treasury terrace, as he ultimately did (VI. xix.). The bases of the Zanes still stand at the north-east corner (see Pl. 59). The Painted or Echo Portico, mentioned in connection with them (V. xxi. § 17), was a Doric building, extending along the eastern side of the Altis, erected in the age of Philip and Alexander, when there was great building activity here. The Council-House (V. xxiii. § 1, xxiv. § 1, 9), seat of the Elean council which controlled the festival, was the triple building on the south. It had two long wings ending in apses; the northern—the oldest part of the building, dating from the sixth century—was probably the Council-Chamber proper.

With the help of numerous extant bases it is possible to follow roughly the course taken by Pausanias in going the round of the statues (VI. i.–xviii.). He first describes a group south of the Heraeum, and others between the Heraeum and the eastern end of the temple of Zeus (VI. i. § 3–iii. § 13). Opposite this end of the temple—the main front—statues were naturally particularly numerous (VI. iii. § 13–xiv. § 13). Others stood on the south (VI. xiv. § 13–xvi. § 5) or opposite the west (VI. xvi. § 5–§ 9). Pausanias’ route up to this point is the *ἐφὸς* of which he speaks in VI. xvii. § 1. The remaining group must have stood between the temple and the Pelopium—“to the right” probably means round the right-hand side of the latter.

At VI. xix. § 1 Pausanias returns abruptly to the north-east corner and the treasury terrace. Of the treasuries mentioned, the Sicyonian and Megarian, from which fragments of the sculpture (VI. xix. § 13) have been recovered, are identified by inscriptions (I and XI in plan). About others there is some dispute owing to a defect in the text at VI. xix. § 8; while the building marked

VIII in the plan, sometimes called the Treasury of Cyrene, is too small and may have been the altar of Earth (V. xiv. § 10). E. N. Gardner (*Olympia*, p. 222) identifies the foundations on the terrace thus—I. Sicyonian treasury, II. Syracusan (Pausanias' "Carthaginian"), III. (possibly) Samian, IV. Epidamnian, V. Byzantine, VI. Sybarite, VII. Cyrenaeon, VIII. altar of Earth, IX. Selinuntine treasury, X. Metapontine, XI. Megarian, XII. Geloan. (For nature of treasuries see Pl. 28.)

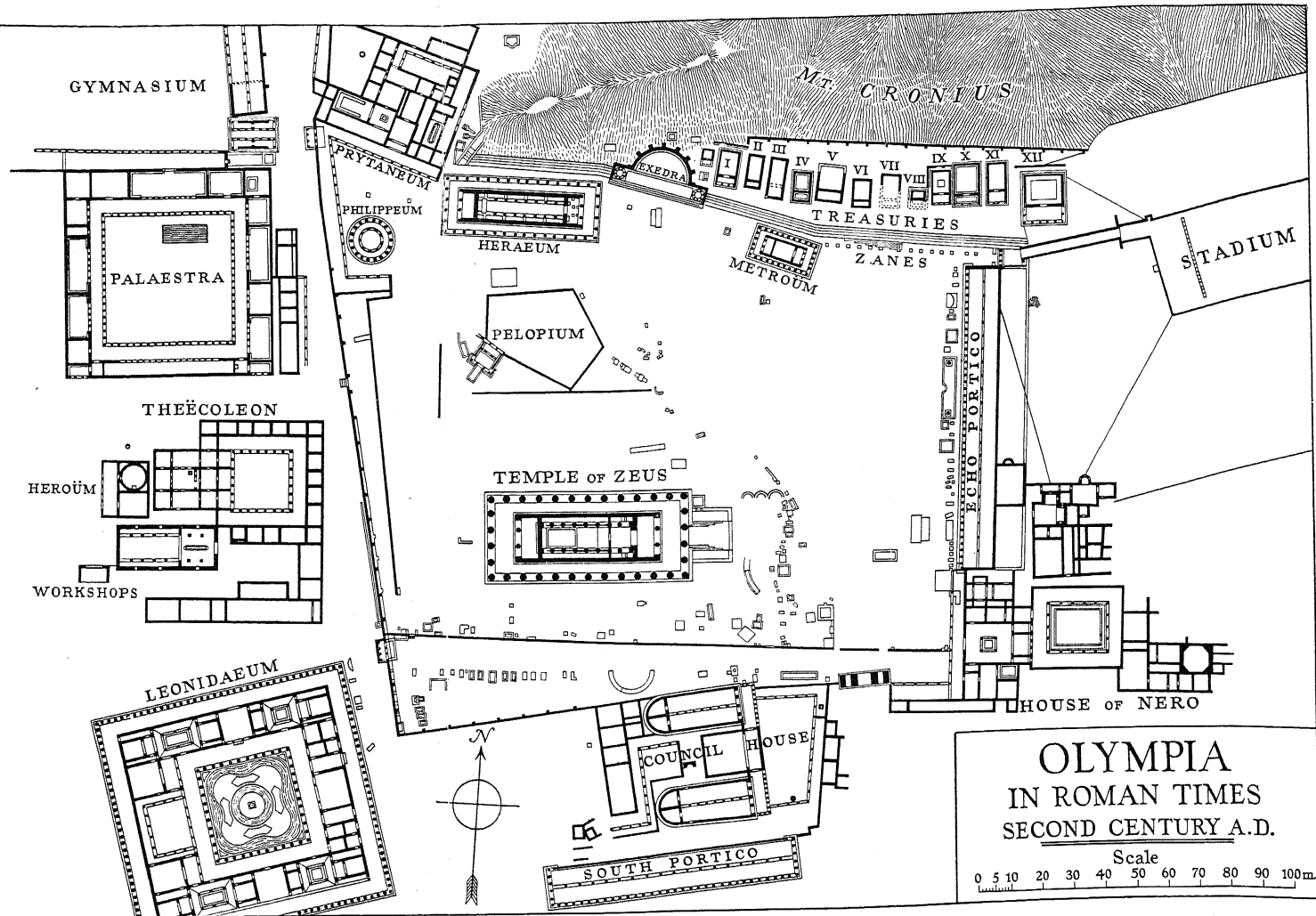
The slopes of Mount Cronius, thickly wooded and steep (VI. xx. § 1-§ 6) rise behind the terrace; there is now no trace of the monuments which stood there. Pausanias next visits the Hippodameium (VI. xx. § 7) before entering the stadium; there can be little doubt that this sanctuary stood in the north-eastern corner of the Altis, especially since in V. xxii. § 2 it is mentioned immediately after certain statues near the entrance of the stadium.

The difficulty is that it is said to be "by the processional entrance," and in V. xv. § 2 this unquestionably means the gate at the south-western corner; it is simplest to assume that either Pausanias is using the expression very loosely in VI. xx. § 7, meaning the gate of the stadium, or *κρυπτή* ("hidden") should be read for *πομπική* ("processional").

The rest of the description is devoted chiefly to the athletic buildings, in which contests were actually held, or facilities for practice offered to the athletes (the contests in boxing and wrestling took place in the open space in front of the great altar). The Hidden Entrance of the stadium (VI. xx. § 8) (Pl. 59) was a stone vault piercing the western end of the embankment, partly natural, partly artificial, upon which spectators stood. The race-course was surrounded by a low stone barrier, within which ran a stone gutter opening into basins; the starting-lines at each end were of the same type as at Delphi (Pl. 80).

No trace of the hippodrome has been found—perhaps the floods of the Alpheius have quite obliterated it (VI. xx. § 10-xxi. § 2). No doubt it lay to the south-east of the stadium; it was over 600 m. long (Pl. 23 (a)).

To the west of the Altis were the gymnasium (VI. xxi. § 2) and the wrestling-ground (palaestra) (Pausanias' "smaller enclosure," VI. xxi. § 2). The gymnasium was of great extent, and was surrounded by colonnades, the eastern apparently serving as a covered running-track. The wrestling-ground abutted it on the south; it contained a number of rooms for the convenience of the athletes—stone benches still line the walls of some.



23. (a) HIPPODROME, OLYMPIA. (VI. xx. § 10-§ 14.)

This plan is based upon and explains Pausanias' elaborate description of the starting arrangements of the hippodrome (race-course) at Olympia.

There are no actual remains—the course has probably suffered severely from the erratic movements of the Alpheius.

The arrangement by which the two lines of stalls resembled in shape the prow of a ship is obvious, but it is disputable whether the "prow" extended across the whole of the hippodrome, from end to end of the portico of Agnaptus, or across one half of it only. A separate cord was apparently stretched across each stall; the cords of the outermost stalls, nearest the portico, were loosed first, and the chariots from these stalls advanced until they were level with the second pair; then these two were released.

It is difficult to see what purpose this elaborate scheme served, since ultimately all the chariots had to come into line in the ordinary way. Possibly the object was merely spectacular; though possibly confusion before the start was avoided by thus keeping the competitors well apart.

Besides the temporary altar which was used in giving the signal for the start, other altars too stood permanently near the starting-place, and are described by Pausanias in his list (V. xv. § 5).

(b) TEMPLE OF APOLLO, BASSAE (restored).
(VIII. xli. § 7-§ 9.)

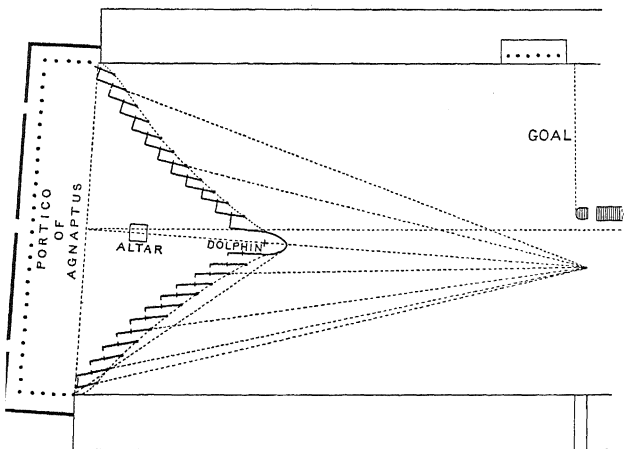
This temple attracted Pausanias' particular interest and admiration. It is a Doric building, measuring 14·63 m. by 38·29 m., with six columns at each end and fifteen along each side; and it stands upon a terrace about 3700 feet high on the southern side of Mount Cotilius, about four miles from Phigalia.

It was probably built about 420 B.C.; Pausanias seems to imply that it was built early in the course of the Peloponnesian War, soon after the great plague, but the style of the sculpture at any rate indicates a rather later date.

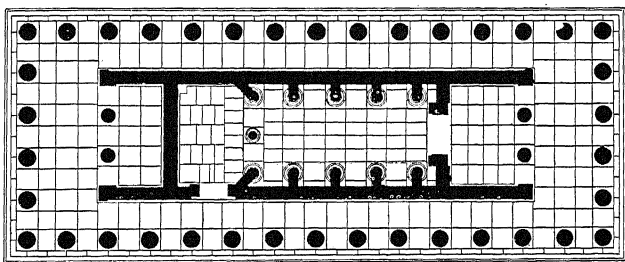
The material which Pausanias admired is the local limestone. Several unusual features of plan, construction and decoration make the building peculiarly interesting even now. It faces north, and is an exception to the almost invariable rule of an east

to west orientation of Greek temples. The cella has an unusually deep fore-temple, and a side door (as have the temples at Lycosura and Tegea, Pl. 25 and Pl. 26) at the southern end of its eastern side. All three orders of architecture were represented—Doric by the outer colonnade; Ionic by columns with very unorthodox capitals and curious bases, attached by short walls to the walls of the cella; and Corinthian by a single column—the earliest known example of its order—which stood between the southernmost Ionic pair. Round the interior, over the Ionic columns, ran a sculptured frieze, representing battles of Lapiths and Centaurs, and Greeks and Amazons; the position of this frieze suggests that the cella was open to the sky.

It seems remarkable that Ictinus the architect should have reserved his unorthodox ideas for a remote corner of Arcadia; it is perhaps to be regretted that they were not applied more widely in Doric architecture (Pl. 67 and Pl. 68).



(a)

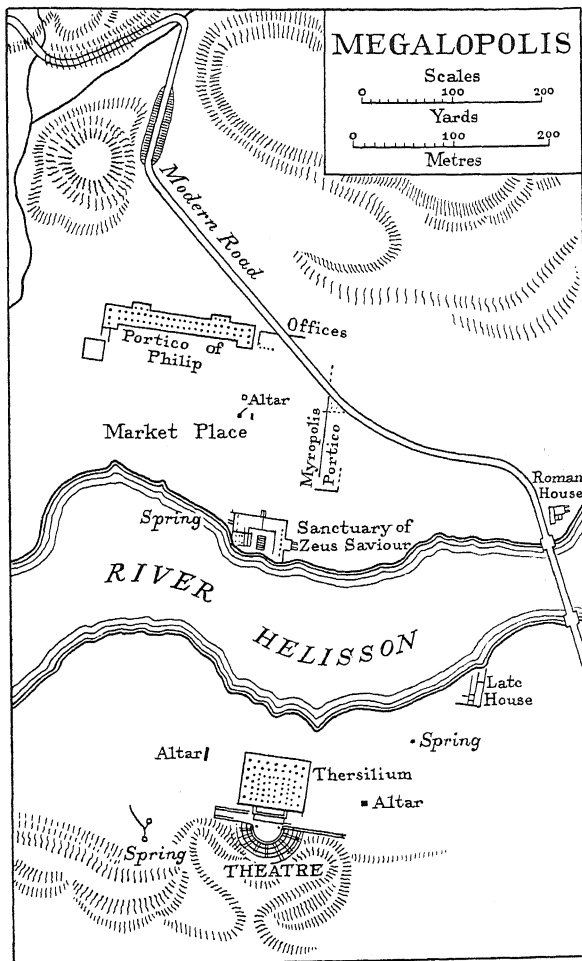


(b)

24. MEGALOPOLIS. (VIII. xxx. § 2—xxxii. § 5.)

The walls of Megalopolis extended about two miles north to south by one mile east to west; Pausanias confines his attention to the central part. On the north bank of the river was the market-place, built "after the fashion of the cities of Ionia" (see VI. xxiv. § 2), regular in plan and completely enclosed by buildings. The northern side was formed by the portico named in honour of Philip of Macedon (VIII. xxx. § 6)—a long Doric building with projecting wings—and a smaller building which may have contained Pausanias' "offices" (VIII. xxx. § 6). On the east a long foundation marks the position of the portico called "Myropolis." The river has washed away the southern part of the market-place, destroying the portico of Aristander (VIII. xxx. § 10), but leaving most of the massive foundations of the sanctuary of Zeus; the pillars (VIII. xxx. § 10) ran in two rows around a small square court, except where the temple broke their continuity on the west. The sanctuary of the Great Goddesses (VIII. xxxi. § 1—§ 7) and the gymnasium (VIII. xxxi. § 8), must have completed the western side of the market-place. To the north the ground rises to form an undulating plateau; but the hills (VIII. xxxi. § 9) cannot be identified.

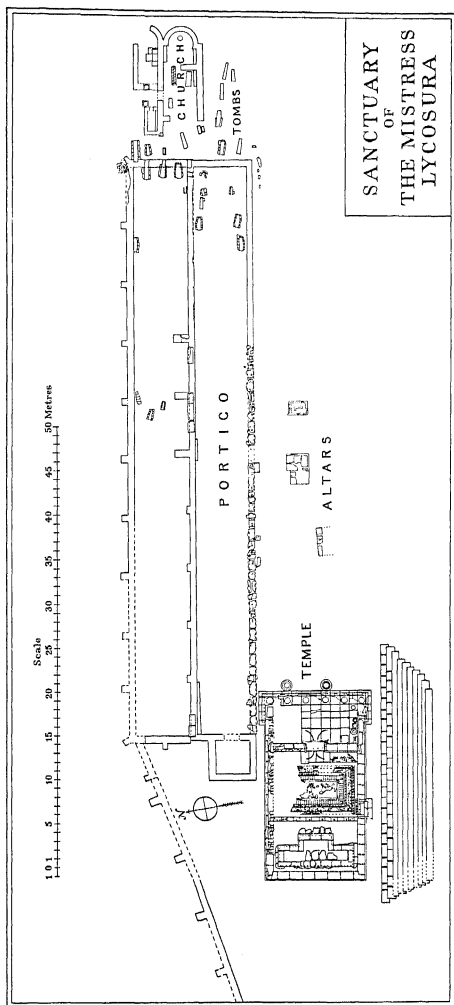
Apart from the theatre and the Thersilium the topography of the southern bank of the river is uncertain. The theatre (VIII. xxxii. § 1) was built in the slope of the rising ground—little artificial embanking was needed. Pausanias is right in calling it the largest in Greece; the auditorium was 145 m. in diameter and held about 20,000 spectators. The spring (VIII. xxxii. § 1) still trickles down between the seats into a gutter which runs round the orchestra; another spring, above the auditorium to the west, may be that of Dionysus (VIII. xxxii. § 3). The theatre was built about the middle of the fourth century B.C., but it was not provided with a permanent stage until at any rate two centuries later. The approach to the orchestra from the west is filled by a long building used for housing stage properties. The theatre and the Thersilium were very closely connected—the same structure, a long Doric portico, served as stage-building and as entrance to the Thersilium. The Council-Chamber itself measured 65 m. from east to west by 53 m. from north to south. Its most interesting feature was the arrangement of the columns which supported the roof. These were placed where a series of rectangles cut lines radiating from the point where speakers stood—a flat space a little south of the central point, to which the floor sloped from east, north and west. The Thersilium was built not many years after the founding of Megalopolis (371 B.C.) (Pl. 64).



25. SANCTUARY OF THE MISTRESS, LYCOSURA.
(VIII. xxxvii. § 1-§ 7.)

This sanctuary occupies a terrace on the northern side of a ridge projecting eastwards from a rocky hill upon which stand the walls of Lycosura (VIII. xxxviii. § 1). The remains correspond in every point with Pausanias' description. The entrance (VIII. xxxvii. § 1) is on the east, near a point where now stand the ruins of a Byzantine church. Along the whole of the northern side stretch the foundations of the Doric portico seen by Pausanias on his right (VIII. xxxvii. § 1), connected by cross-walls with a buttressed boundary-wall. In front of it are scanty remains of the altars of Demeter (on the east), the Mistress, and the Great Mother (on the west). The temple itself (Pl. 65) was a smallish building with a porch of marble Doric columns facing east, built probably early in the second century B.C. The lower part of the walls was of native limestone, the upper of brick. The great base (VIII. xxxvii. § 3) (Pl. 66) occupies the whole of the back of the cella, and in front of it the floor is decorated with a mosaic.

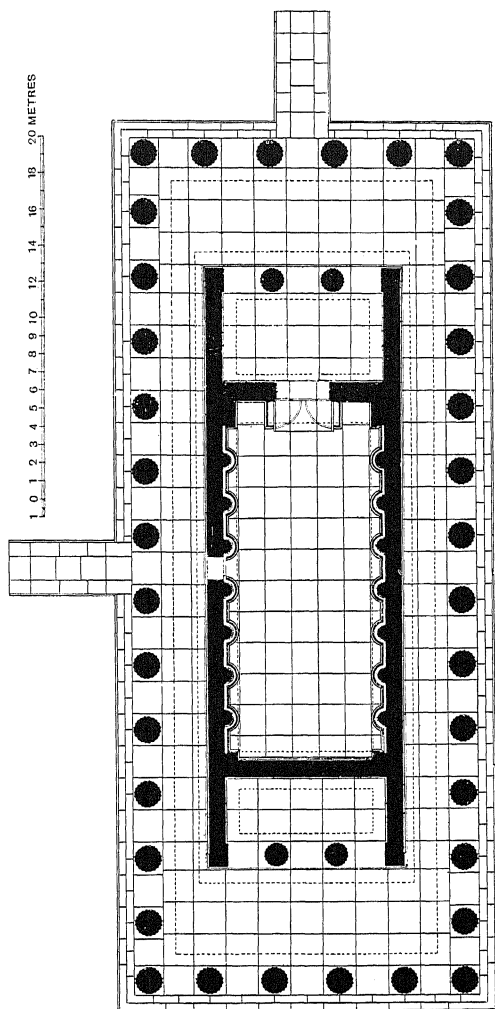
Pausanias no doubt left the building by a small door in the southern wall which opens out on to a staircase leading up the hillside (VIII. xxxvii. § 7).



26. TEMPLE OF ATHENA ALEA, TEGEA (restored).
(VIII. xlv. § 4–xlvii. § 3.)

The old sanctuary of Athena was destroyed by fire (VIII. xlv. § 4) in 395 B.C., and Scopas built the new temple in the second quarter of the fourth century. Pausanias exaggerates its size (VIII. xlv. § 5)—actually it is only 19·16 m. by 47·52 m., far smaller than the temple of Zeus at Olympia; its style deserves his praise, however, both for the beauty of the material (marble from Doliana south-east of Tegea), and the fineness of its workmanship. Pausanias' first *κόσμος* (VIII. xlv. § 5) is the outer colonnade—the columns of the front and back chamber too are Doric; the Corinthian columns were engaged in the cella walls; the Ionic probably stood somewhere *outside* the temple—the original text (*ἐκτός*) and not the emendation (*ἐντός*) seems to be correct—for there is no place for Ionic columns in the cella (two rows of foundations running east and west along it are Byzantine). The cella had a side door on the north—an unusual feature which occurs, curiously, in two other Arcadian temples too—at Lycosura (VIII. xxxvii. § 1–§ 7, Pl. 25) and at Bassae (VIII. xli. § 7–§ 9, Pl. 23 (*b*)).

Remains of the temple are scanty, but include precious fragments of the sculptures from the gables (VIII. xlv. § 6, 7).



27. DELPHI. (X. viii. § 6—xxxii. § 1.)

Delphi lies at a height of over 1800 feet, on the lower southern slopes of Parnassus. Behind it rise towering cliffs, cleft deeply at this point by a ravine, forming the two great rocks known as the Phaedriadae (Pl. 72). To the south the ground falls away steeply again to the valley of the Pleistus (X. viii. § 8). Even within the city itself the ground slopes considerably (X. ix. § 1), so that constant terracing was necessary. There was no continuous circuit of walls, though on the ridge to the west are remains of fortifications built in 355 B.C. by the Phocian leader Philomelus.

Pausanias approached from the east (Pl. 71) and first reached the terrace now called Marmaria, where remains of his "row of temples" (X. viii. § 6) have been found. The easternmost—the older temple of Athena—was destroyed by the falling rocks which were a constant menace at Delphi. Next to it were two small buildings of the "treasury" type (Pl. 73). The beautifully constructed Doric tholos a little further east probably does not correspond to any of the buildings mentioned by Pausanias. The temple of Athena Pronoia, a Doric limestone building of the fourth century B.C., ended the row on the west.

In the gymnasium (X. viii. § 8) facilities were provided for athletes training for the Pythian games. The remains occupy two terraces; on the upper were porticoes intended for running exercise, on the lower a wrestling-ground and a bathing establishment with a circular swimming pool.

The water of Castalia (X. viii. § 9, 10) (Pl. 74) issues at the foot of the eastern side of the ravine.

Pausanias entered the precinct of Apollo at its south-eastern corner, and left it at the north-west to ascend to the race-course (X. xxxii. § 1). Here the twelve tiers of seats built in the hill-side on the north are well preserved, but little is left of the six tiers which were raised artificially on the south (Pl. 79 and Pl. 80).

28. DELPHI, SANCTUARY OF APOLLO. (X. ix. § 1-xxxii. § 1.)

The sacred enclosure at Delphi is bounded by walls which measure about 125 m. on the south and 190 m. on the east; on east and west these are pierced by several openings which provide the passages mentioned in X. ix. § 1. Pausanias entered by the main gate at the south end of the east wall, and gradually ascended the Sacred Way (this name now given to the paved road leading to the temple is not ancient) and then climbed still higher to explore the northern part of the enclosure. (At Olympia, by contrast, he made the temple of Zeus his starting-point.) In this way he covered most of the area of the sanctuary; his most important omissions apart from particular monuments are a large part of the triangular space formed by the first two sections of the Sacred Way, where a stairway, the *Doloneia*, provides a short cut to the temple; and the intermediate terrace above the great polygonal wall and below the higher terrace on which the temple stood.

An important and interesting series of monuments, mostly commemorating victories of Greek over Greek, lined the first few yards of the Sacred Way. An Athenian or Lacedaemonian must have traversed this part of the road with curiously mixed feelings. On the right immediately inside the entrance still stands the pedestal of the Corcyraean bull (X. ix. § 3). Inscriptions on a long base just beyond it show that what Pausanias calls *Tegeate offerings* (from Lacedaemonian spoils; X. ix. § 5) were, in fact, dedicated by the Arcadians as a whole. Here, and on the large structure immediately behind, containing the Lacedaemonian offerings after the battle of Aegospotami in 405 B.C., can still be read many of the names recorded by Pausanias (X. ix. § 7—§ 10). The statues of Argive heroes (X. x. § 5) occupied a semicircular foundation, as inscriptions show; no doubt the *Epigoni* (X. x. § 4) confronted them in the similar structure on the south. The other monuments mentioned by Pausanias in this section (X. x. § 1-§ 8) must have stood on the southern side of the road too, though the remains are here scantier and not so easily identifiable.

At Delphi, as at Olympia, "treasuries" were numerous; they did not, however, stand in a regular line as at Olympia, but were scattered about the lower part of the enclosure. These treasuries were small temples dedicated by individual states in the great Pan-Hellenic sanctuaries, and associated primarily with the name of the state in question—that of the god could be taken for granted. They would be used by official visitors from the cities which had erected them; and they would contain sacrificial vessels and offerings of citizens—hence the name "treasuries."

At Delphi in many cases there can be little certainty or agreement in identifying the treasuries mentioned by Pausanias with

actual remains. The Sicyonian (X. xi. § 1), the first in his list, is naturally thought to be the first which one reaches in ascending the Sacred Way; the curious metopes found under it are much too old to have belonged to it and possibly came from the Syracusan treasury across the Way. The unusually rich sculptural decoration of the Siphnian treasury (X. xi. § 2) (the building was formerly identified as the Cnidian, X. xi. § 5) is explained by the mineral wealth of the island, upon which Pausanias comments. Round the first bend of the Way stands the treasury of Athens (X. xi. § 5); it has been completely restored through the enthusiasm of the Athenians of to-day, and standing to its full height is in curious contrast with the ruinous state of most of the buildings at Delphi.

After rounding the bend, Pausanias would have upon his left the great terrace wall of beautifully constructed polygonal masonry, which was built in the sixth century at the time of the Alcmaeonid restoration of the temple of Apollo. The monuments described in X. xi. § 6-xiii. § 3 stood underneath this wall; at its eastern end it formed the back wall of the Ionic portico (Pl. 75) built by the Athenians, probably after the battle of Salamis (480 B.C.), certainly not as late as 429 B.C. (the date implied by Pausanias), judging by the inscription (X. xi. § 6). The rock of the Sibyl (X. xii. § 1) is probably the most prominent of a group which stands a few yards west of the portico. Pausanias does not mention the Council-House in which the Delphic senate met, or the sphinx (still extant) dedicated on a lofty column by the Naxians about 550 B.C. Many monuments stood on the opposite side of the road too (X. xiii. § 4, 5) flanking the *Halos*, a broad flat space with seats around, where processions mustered and sacred dances were performed. The Phocian offerings (X. xiii. § 4) possibly occupied three large square bases still in position upon a common foundation.

As at Olympia, monuments were very densely grouped opposite the eastern end of the temple. The visitor on arriving here might notice with approval that memorials of victories of Greeks over barbarians were now more prominent. Here stood the Plataean tripod (X. xiii. § 9); its substructure—quadrangular, surmounted by two round blocks—is still in place. The supporting column, consisting not of a single serpent but of three intertwined, was taken by Constantine to Constantinople, and is still there. The statue of Apollo commemorating the naval victory at Salamis may have stood just north of the tripod (X. xiv. § 6). On the opposite side of the road is the tower-like pedestal of the Great Altar of Apollo (X. xiv. § 7), the chief altar of Delphi, dedicated as its inscription shows by the Chians, possibly after the battle of Mycale in 479 B.C. The colossal statue of Apollo Sitalcas was probably supported by the large square foundation west of two black limestone bases upon which stood tripods erected by the

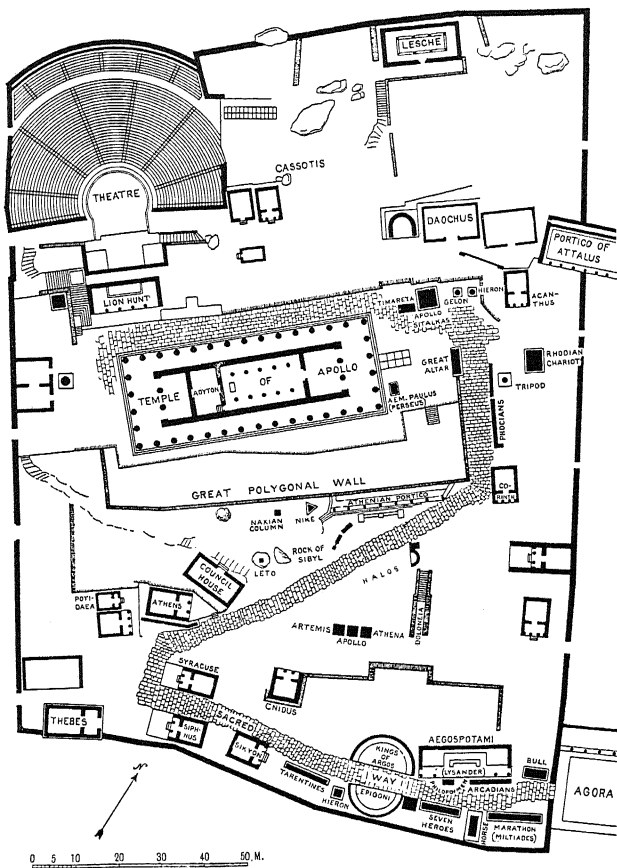
tyrants of Syracuse after victories over the Carthaginians in the first half of the fifth century B.C. Near these bases too has been found the omphalos seen by Pausanias (X. xvi. § 3) (Pl. 76). Scanty remains indicate that in X. xvi. § 5-xix. § 3 Pausanias is describing what he saw as he made his way along the upper terrace immediately south of the temple to the space opposite the western end. Inscribed fragments of the Liparæan offerings (X. xvi. § 7) have been found, and more considerable remains of the Aetolian dedication (X. xviii. § 7).

The temple at Delphi (X. xix. § 3-xxiv. § 5) suffered many vicissitudes. The building seen by Pausanias replaced that built by the Athenian family called Alcmaeonidae in the sixth century B.C., which had itself several predecessors, even if the fantastic list given in Chapter v is not to be taken seriously. The later building was begun in 367 B.C., and officially opened in 305, though the work dragged on into the third century. It was a large Doric building of limestone. Remains are so scanty (Pl. 77) that the interior arrangement is very doubtful. There was a front and rear chamber, besides the large main room in which stood the objects mentioned in X. xxiv. § 4, 5, but the position of the innermost part of the temple, the *adyton* (X. xxiv. § 5) is highly conjectural. Some would make it a separate chamber at the western end of the main room (as in our plan), others a little chapel built into the southern interior colonnade.

On leaving the temple Pausanias turns to the left (*i.e.* north) to reach the sanctuary of Neoptolemus (I. xxiv. § 6). The only building which answers to his description of its position is a quadrangular enclosure immediately east of the structure where the excavators found copies of Lysippus' statue of Agias and statues of other Thessalian worthies.

The water of Cassotis (X. xxiv. § 7) still trickles down from a point west of the theatre. Above it on a terrace at the top of the enclosure are the foundations of the Cnidian *Lesche* (X. xxv. § 1), a club-room where men met for discussion and conversation; probably the painting of Odysseus' visit to the underworld occupied the west wall and the western parts of the north and south walls, and the sack of Troy was similarly disposed in the eastern part of the building.

The thirty-three rows of seats of the small theatre (X. xxxii. § 1) are unusually well preserved; the theatre has, in fact, been used for dramatic performances recently (Pl. 78).



29. CAPE SUNIUM. (I. i. § 1.)

The Doric columns which crown the rocky peninsula of Sunium (200 feet high) are now proved by inscriptions to have belonged not to the temple of Athena (I. i. § 1), but that of Poseidon. Yet they are "on the peak of the promontory," while the scantier remains of the temple of Athena stand on lower ground to the north; possibly Pausanias confused the two buildings.

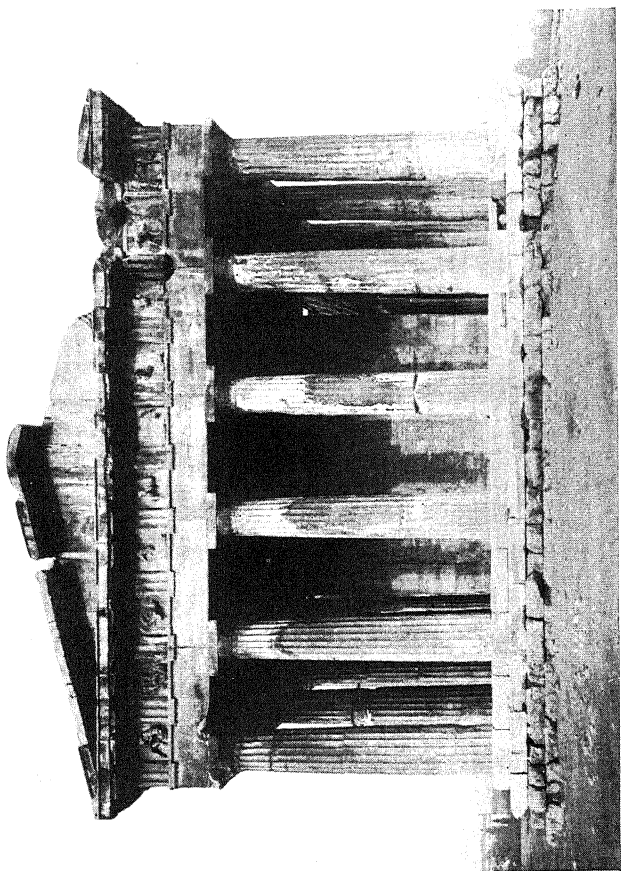
The island of Patroclus (I. i. § 1) three miles west of Sunium appears in the background of the photograph.

PLATE 29



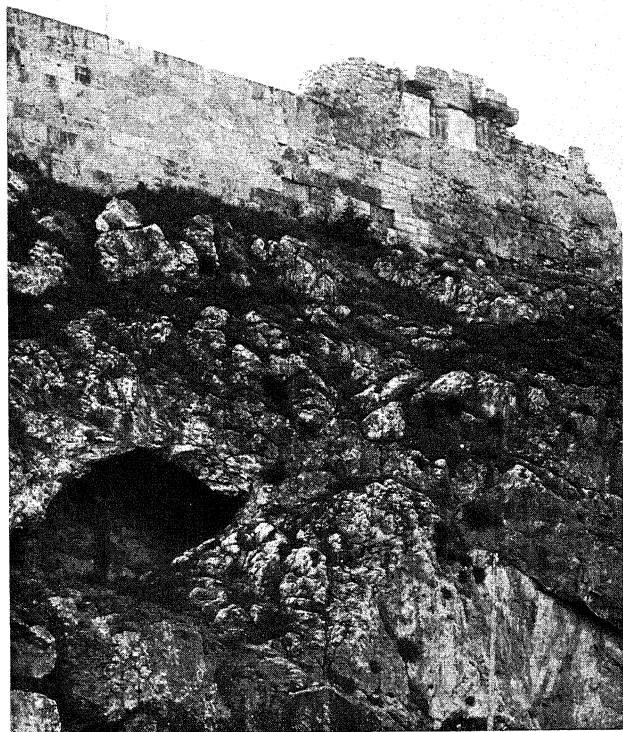
30. TEMPLE OF HEPHAESTUS, ATHENS (I. xiv. § 6), FROM EAST
(see Pl. 12).

This identification of the so-called "Theseum," probable on other grounds, is strengthened by Pausanias' topography. The temple is a Doric building of Pentelic marble (13·72 m. by 31·77, with six columns by thirteen) of regular design, in date slightly later than the Parthenon (*i.e.* about 430 B.C.).



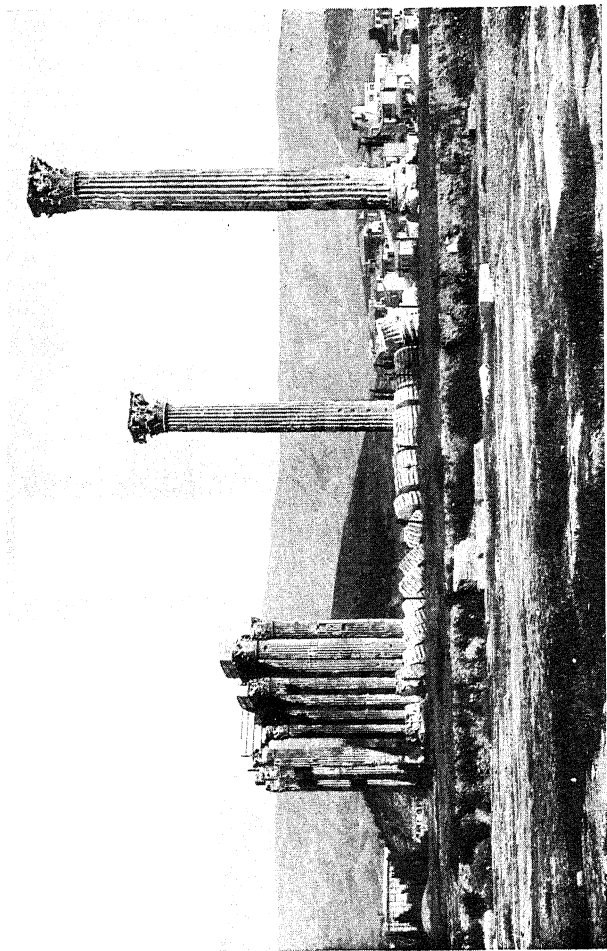
31. CAVE OF AGLAURUS, ATHENS (I. xviii. § 2) (see Pl. 11).

This cave penetrates the northern face of the Acropolis near the spot marked 56 in Pl. 14. Above it metopes and triglyphs are built into the wall.



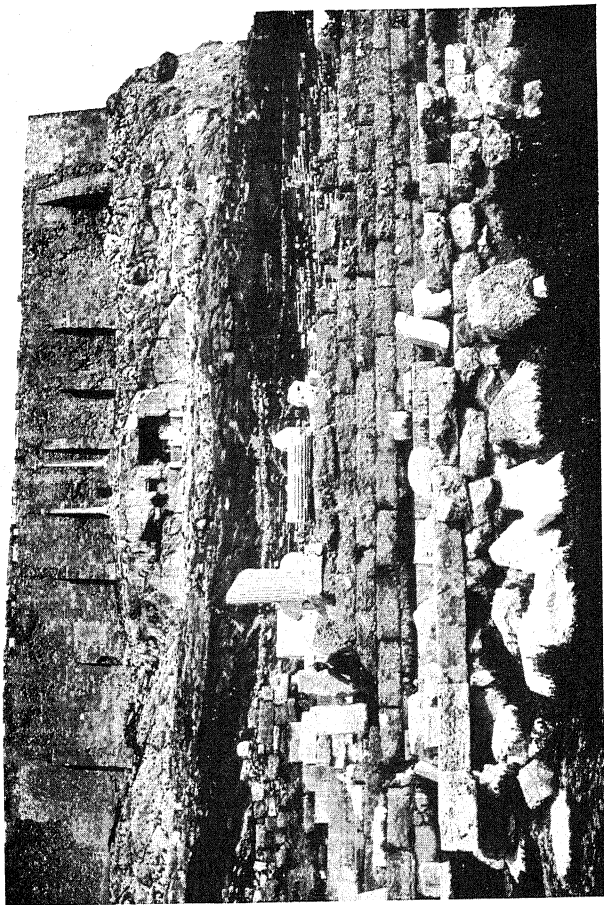
32. TEMPLE OF OLYMPIAN ZEUS, ATHENS (I. xviii. § 6-§ 8),
FROM NORTH-WEST (see Pl. 12).

Fifteen columns of the temple of Zeus still stand, and one more lies prostrate. From this point of view Hymettus (I. xxxii. § 1) forms a background to them, and on the left the reconstructed race-course (I. xix. § 6) is partly visible, behind the hill Ardettus.



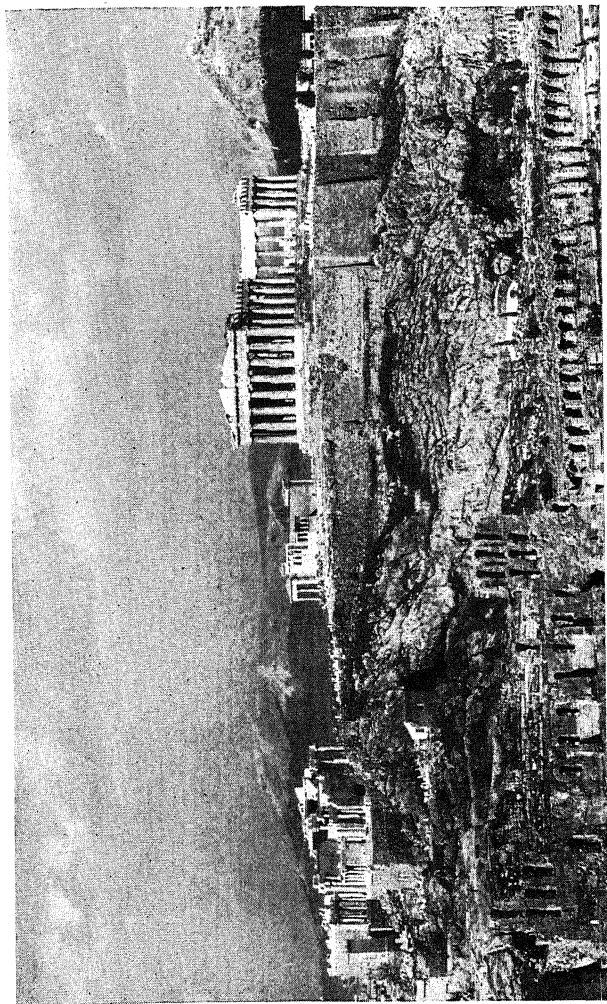
33. S.E. FOOT OF ACROPOLIS, ATHENS (I. xx. § 3-xxi. § 3)
(see Pl. 14).

In the immediate foreground are the scanty remains—part of the northern side—of the older temple of Dionysus (I. xx. § 3) abutting the foundations of the stage buildings, which stand to a height of several courses. Behind, the slope of the auditorium leads up to the Acropolis wall and the cave (I. xxi. § 3) now used as a chapel. In front of the cave once stood a choregic monument in the form of a Doric porch, erected by Thrasyllus in 319 B.C. The tripod seen by Pausanias no doubt surmounted this monument, and the Corinthian columns higher up the slope must have carried choregic tripods too.



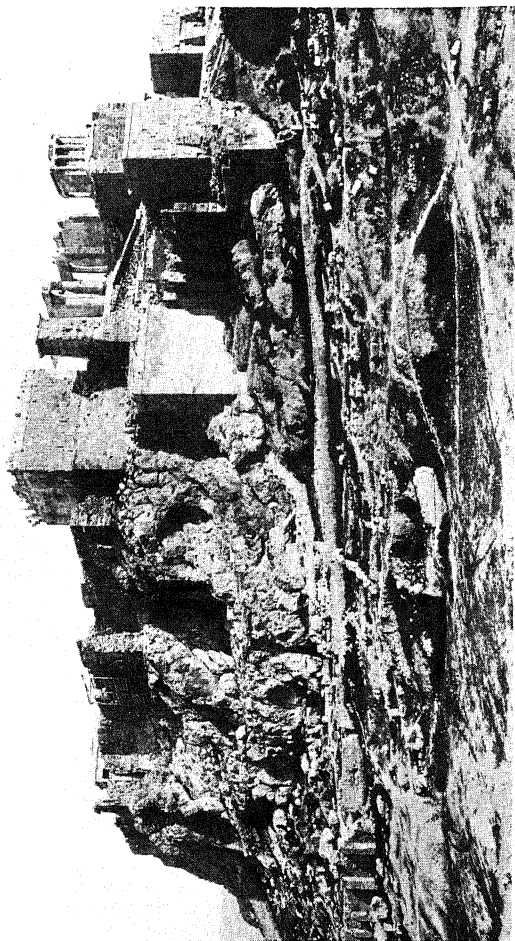
34. ACROPOLIS FROM SOUTH-WEST, ATHENS. (I. xxii. § 4-xxviii. § 4) (see Pl. 14).

On the left are the Propylaea (I. xxii. § 4-xxiii. § 6) and towards the right the Parthenon (I. xxiv. § 5-§ 7) with the Erechtheum (I. xxvi. § 5-xxvii. § 2) between. In front of the Propylaea is the Odeum of Herodes, with the Portico of Eumenes extending eastward from it. Behind, Mt. Anchesmus (I. xxxii. § 2) rises on the left, and Lycabettus on the extreme right.



35. ACROPOLIS FROM NORTH-WEST, ATHENS (see Pl. 14).

The bastion with the Temple of Victory (I. xxii. § 4) is prominent on the right. In front of the Propylaea is the tall pedestal of the Agrippa monument, which though so conspicuous is not mentioned by Pausanias. The cave of Apollo (I. xxviii. § 4) is the spacious hollow here thrown into deep shadow. Immediately to the left of it, at the foot of the rock, is the narrow mouth of the cave of Pan.



36. NORTH WING OF PROPYLAEA, ATHENS. (I. xxii. § 6)
(see Pl. 13).



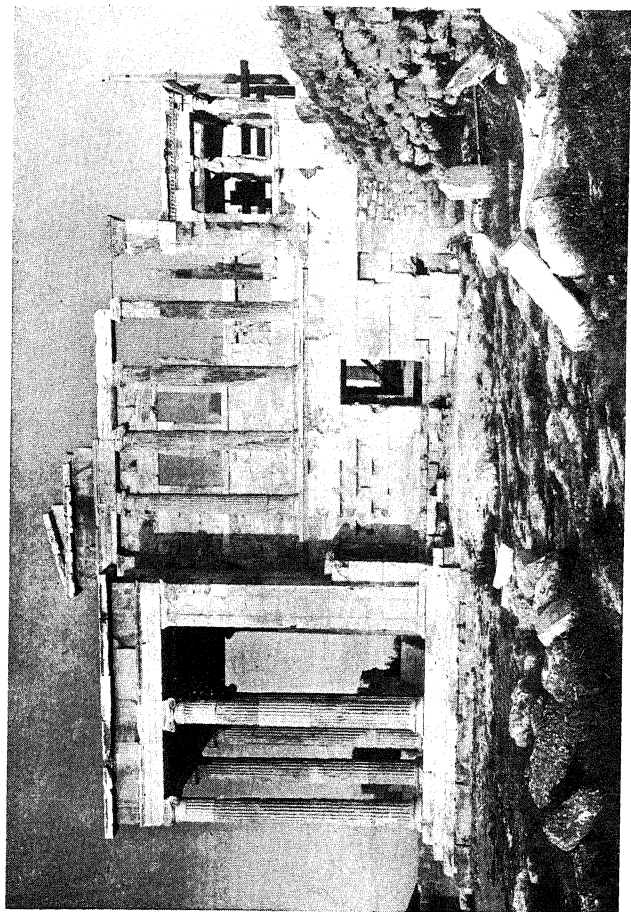
37. EAST FRONT OF PROPYLAEA, ATHENS (I. xxii. § 4-xxiii. § 6)
(see Pl. 13).

The semicircular base of the statue of Athena surnamed Health (I. xxiii. § 4) can just be distinguished at the foot of the furthest column.



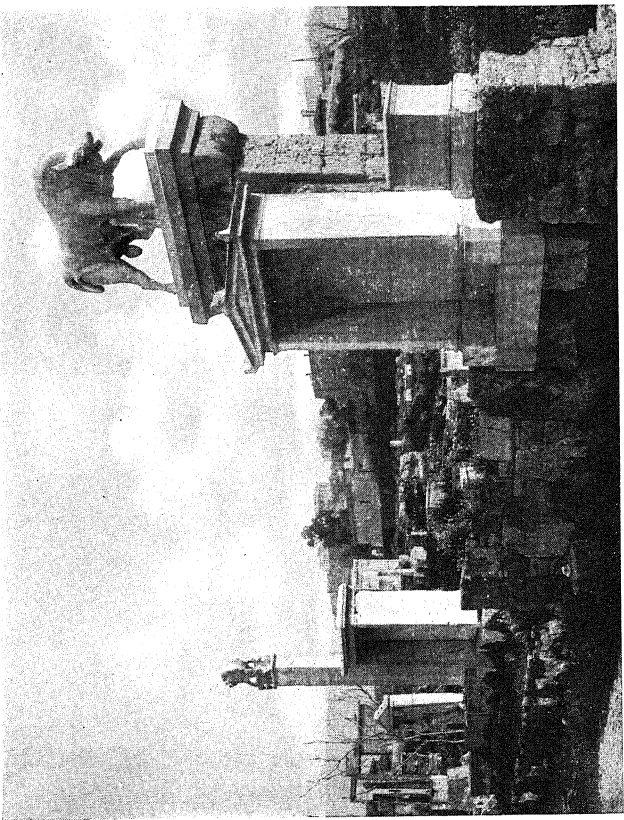
38. ERECHTHEUM, ATHENS (I. xxvi. § 5—xxvii. § 2), FROM WEST
(see Pl. 15).

The foundations of the old temple of Athena run under the Caryatid porch on the right. The site of the sanctuary of Pandrosus is in the foreground.



39. GRAVESTONES, ATHENS (I. xxix. § 2) (see Pl. 12).

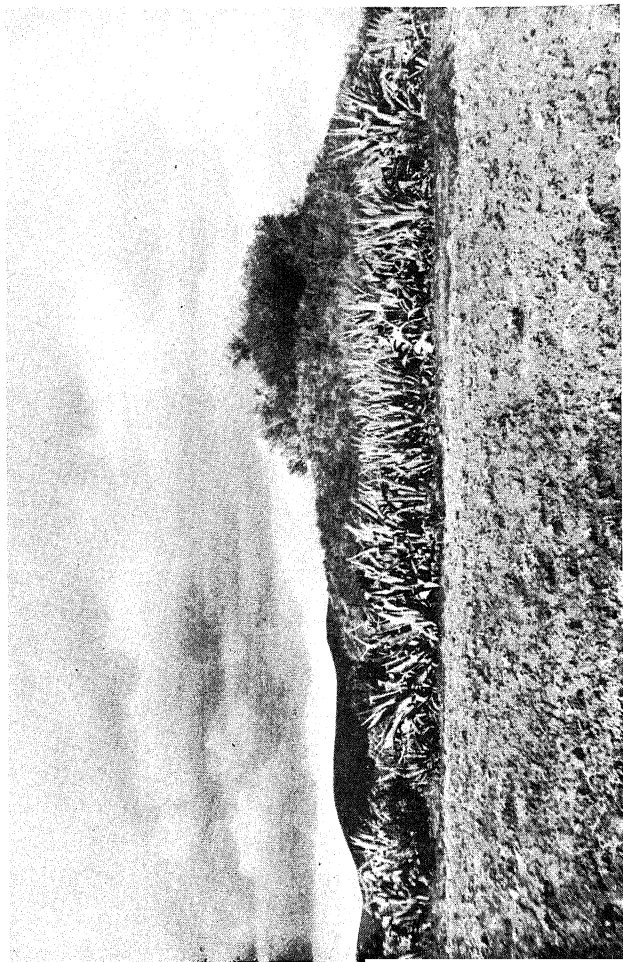
The chief cemetery of Athens lay outside the Dipylum and the Sacred Gate. The most conspicuous groups of extant gravestones are not amongst those seen by Pausanias along the road to the Academy, but line a street which branches to the left from the Sacred Way and joins the road to Peiraeus. They consist of a number of family groups, each marked off from the rest by having a distinct common foundation. Two such groups appear in the photograph.



[Photo, Alinari.]

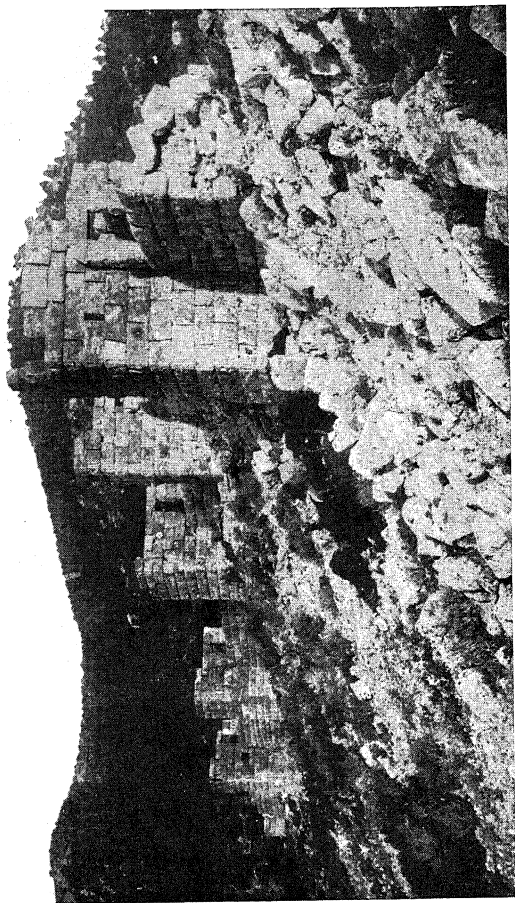
40. GRAVE OF ATHENIANS, MARATHON. (I. xxxii. § 3.)

The mound erected over the Athenians who fell in 490 B.C. stands towards the southern end of the plain of Marathon. Bones, fragments of vases and other objects found in it prove its identity. It is towards 40 feet high and measures 200 yards round the base, and was originally surmounted by commemorative slabs in marble.



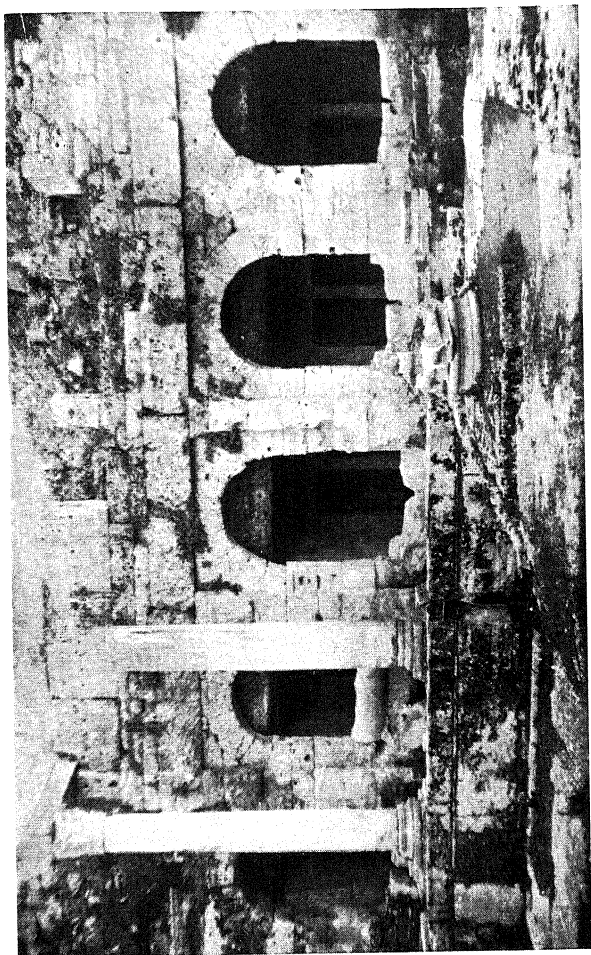
41. NORTH WALL, ELEUTHERAE. (I. xxxviii. § 8, 9.)

The walls of Eleutherac—ruinous in Pausanias' day as now—guard the mouth of the pass over Cithaeron. The best preserved side—the northern—is seen in Pl. 41; here the walls reach a height of about 15 feet, and are strengthened by seven projecting towers, in two storeys, with side doors leading out on to the walls. They are built of blocks in regular courses facing a rubble core, the whole about 8 feet thick, and as specimens of the best in Greek military architecture are surpassed perhaps only by the walls of Messene (Pl. 53).

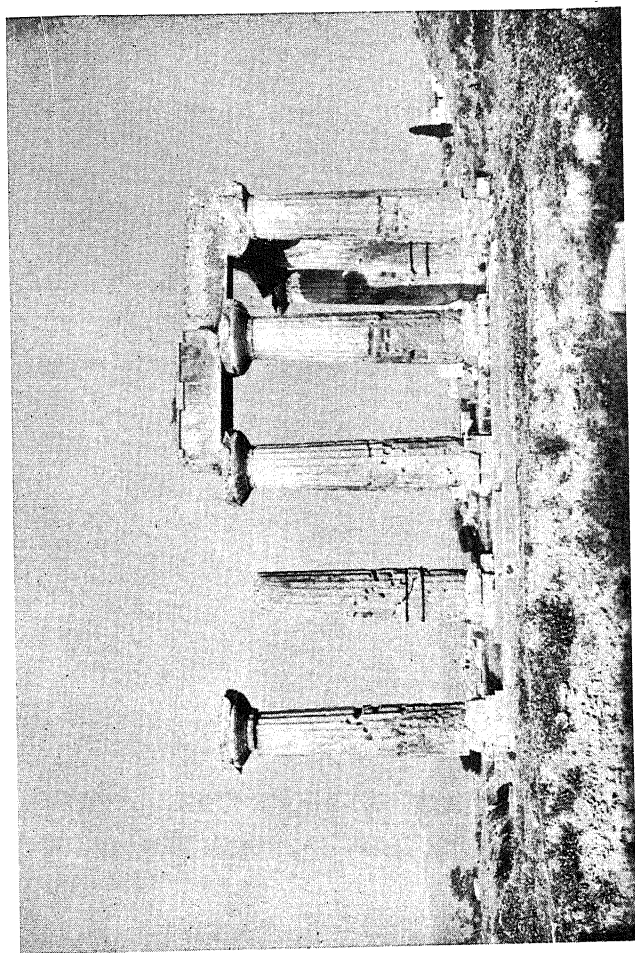


42. SPRING OF PEIRENE, CORINTH (II. iii. § 2, 3) (see Pl. 16).

Pausanias' "chambers like caves" appear through the arches of the main (southern) façade, and in front on the left is the "open-air well." The line of Corinthian columns was not added until Byzantine times.

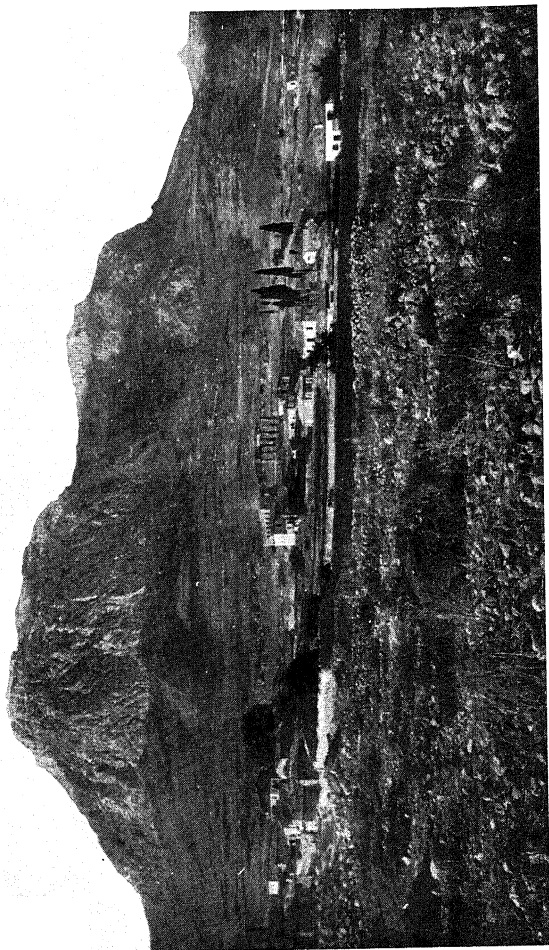


43. TEMPLE OF APOLLO, CORINTH (II. iii. § 6), FROM EAST
(see Pl. 16).



44. ACROCORINTHUS. (II. iv. § 6-v. § 4.)

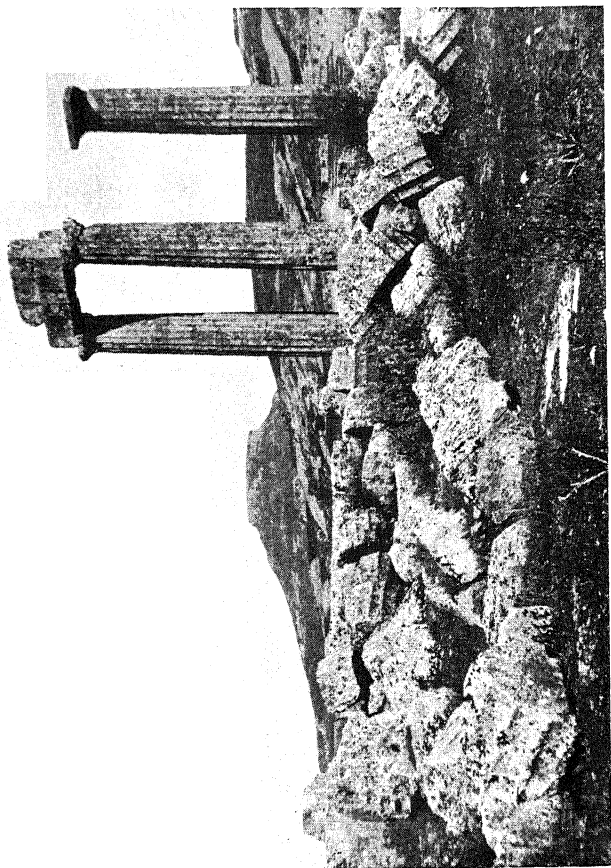
The Acrocorinthus, grandest of all Greek citadels, rises to the south of the site of Corinth (notice the columns of the temple of Apollo in the middle distance). It is approached from the west, the least precipitous side. It reaches its highest point (1880 feet) towards the east, and here stood the temple of Aphrodite (II. v. § 1), of which the foundations have been explored. Extensive medieval walls, containing a few ancient fragments, encircle the summit.



45. TEMPLE OF ZEUS, NEMEA. (II. xv. § 2, 3.)

Nemea lies in a fertile valley amongst barren hills. Pausanias' Mount Apesas is the table-mountain, visible in the photograph, which rises on the north-east to a height of 2700 feet.

Of the three standing columns of the temple, the two on the left in the photograph belonged to the front chamber of the cella, the other (34 feet high) to the eastern end of the outer colonnades (originally six by thirteen). The temple is an example of fourth-century Doric; its columns are unusually slender.

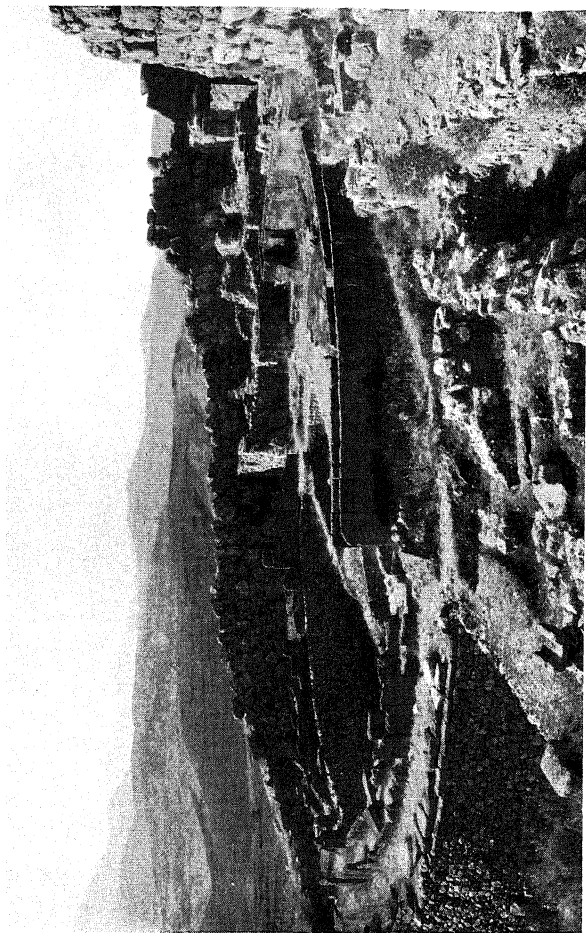


46. GRAVE CIRCLE, MYCENAE. (II. xvi. § 5-§ 7.)

In this photograph the grave circle is in the foreground, with the great outer wall of the fortress behind it and the Lion Gate (II. xvi. § 5) on the extreme right in the background; over the gate can be seen the back of the triangular slab upon which the lions were carved.

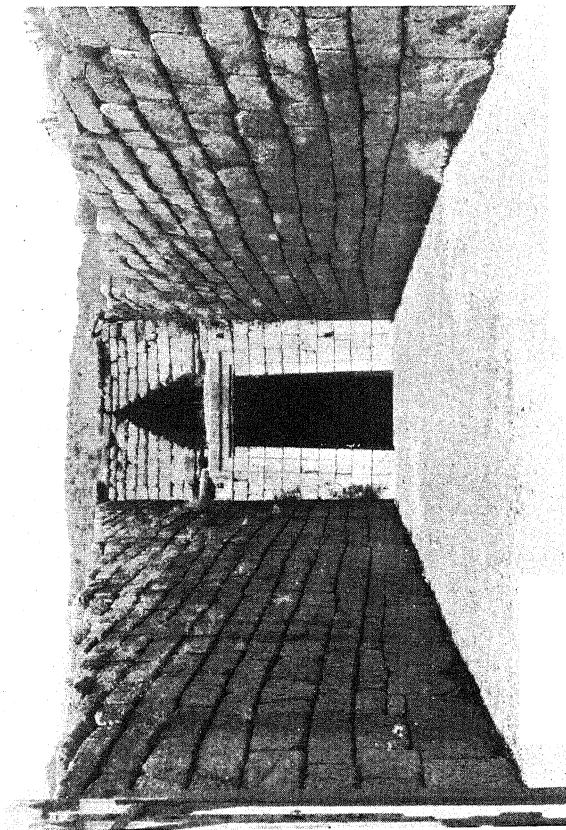
It is hardly likely that Pausanias actually saw the grave circle; possibly the slabs which stood over the graves were visible; possibly it was only tradition which associated this spot with the remains of Atreus and the rest (II. xvi. § 6, 7).

Actually the six rectangular rubble-lined pits found within the grave circle were tombs of a dynasty of the sixteenth century B.C.; but they were carefully preserved in later ages; and when the present fortress was built—in the early fourteenth century, Mycenae's greatest days—the great Cyclopean wall was made to bulge at this point (on the west) to include them; the ground was levelled and a double circle (26·5 m. in diameter) of stone slabs with others laid horizontally upon them, was erected to keep the ancient cemetery intact.



47. TREASURY OF ATREUS, MYCENAE. (II. xvi. § 6.)

Pausanias' "underground chambers of Atreus and his children" were actually tombs of the later dynasty which succeeded the occupants of the shaft graves. Nine of these "bee-hive" tombs have been found outside the walls at Mycenae, showing a steady development culminating in the so-called "treasury of Atreus"; which was contemporary with the great wall of Mycenae (early fourteenth century)—its regular ashlar masonry is very like certain sections of the wall, especially the parts adjoining the Lion Gate. A long approach leads through the hillside from the east to a great door 2·7 m. wide, at the bottom, and 5·4 m. high, with a huge lintel and a relieving triangle above. The bee-hive chamber, from which a smaller square room opens on the north, is 14·5 m. in diameter and 13·2 m. in height, and still stands intact, unlike the similar structure at Orchomenus which Pausanias so admired (IX. xxxviii. § 2, Pl. 69).



48. CYCLOPEAN MASONRY, TIRYNS. (II. xxv. § 8.)

The photograph shows a section of masonry—roughly contemporary with the walls of Mycenae (early fourteenth century B.C.)—which illustrates both the aptness and the deficiency of Pausanias' description. The large and small stones are there; but the former are not unworked but roughly hewn, and approximate to horizontal courses; and the latter are not the only filling—clay mortar too was used and at this point, only recently uncovered, is still visible. The large blocks are often eight feet or more in length by three or four feet in height and breadth; they are of limestone, some grey and some reddish.



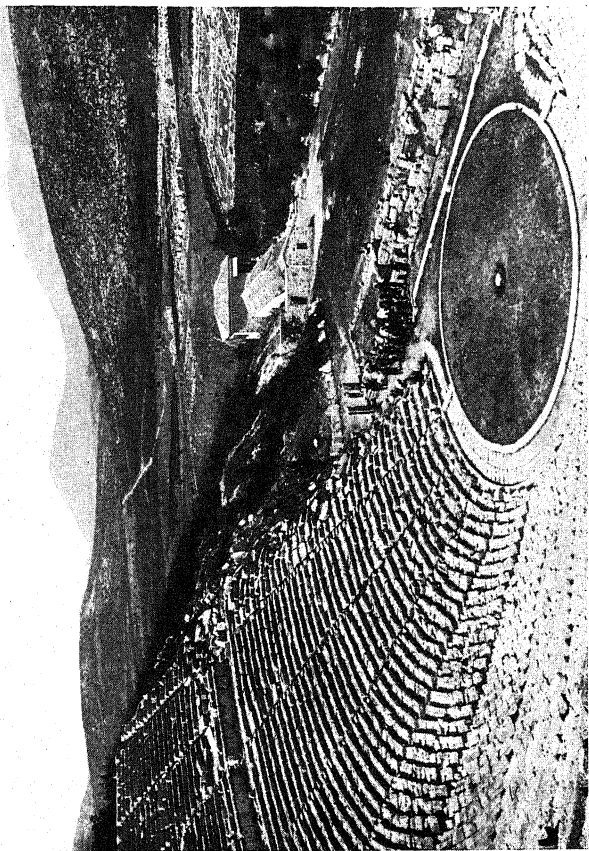
49. FOUNDATIONS OF THOLOS, EPIDAUROS (II. xxvii. § 3)
(see Pl. 18).

Six concentric rings of masonry formed the foundation of this building. The inner three were joined by cross-walls and broken by openings so as to form a curious maze, the purpose of which is obscure—possibly it was used for the performance of mystic rites. The outer three rings carried a Doric colonnade, a solid wall, and a Corinthian colonnade respectively; the inner three a rich marble pavement. The diameter of the whole was 21.82 m.



50. THEATRE, EPIDAUROS (II. xxvii. § 5) (see Pl. 19).

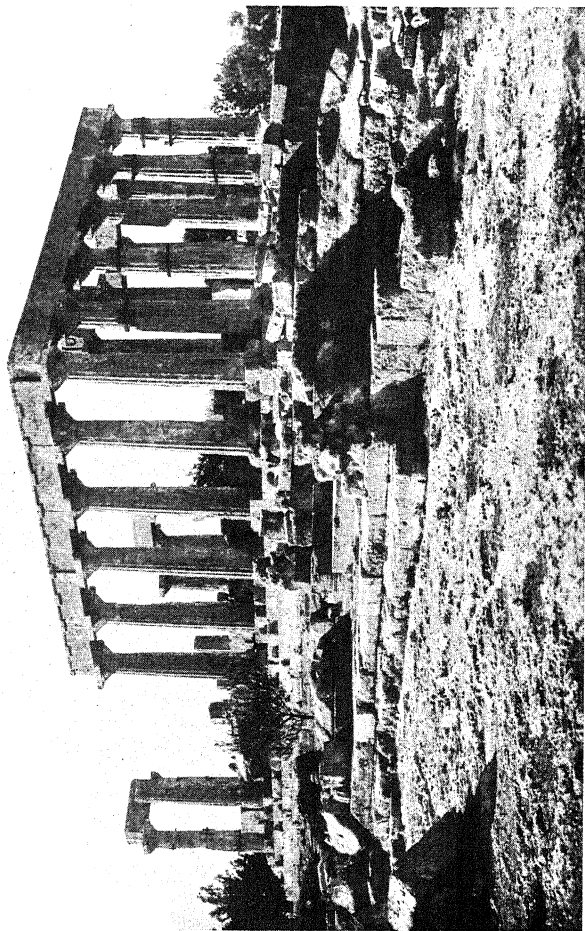
In the background are the remains of the Sanctuary of Asclepius; the extensive foundations to the right of the modern Museum belong to the "Catagogium."



51. TEMPLE OF APHAEA, AEGINA (II. xxx. § 3), FROM SOUTH-
WEST.

This temple, long famous on account of its position and good preservation, was once said to be that of Zeus Panhellenius (II. xxx. § 4) or of Athena, but inscriptions prove that actually it is Pausanias' temple of Aphaea, an obscure local goddess associated with Artemis.

It is a limestone Doric building of moderate size, with columns originally numbering six on the ends and twelve along the sides. In the foreground in Pl. 51 are the foundations of a portal leading to the walled terrace on which the temple stood.

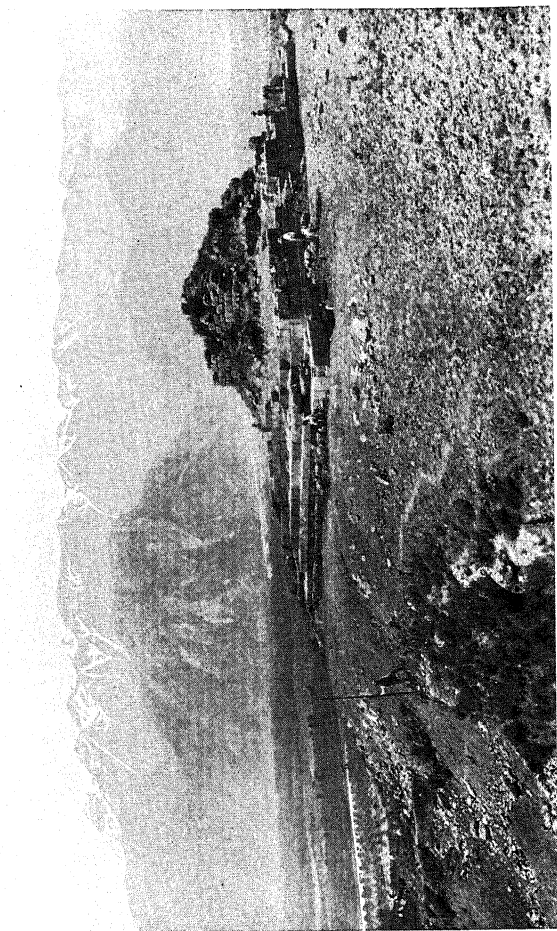


52. THERAPNE, TEMPLE OF MENELAUS. (III. xix. § 9.) See also frontispiece, MODERN SPARTA AND MOUNT TAYGETUS. (III. xi. § 1-xviii. § 5, xx. § 3, 4.)

Modern Sparta occupies the southern part of the ancient site, which lies on the right bank of the River Eurotas. Identifiable points—as the shrine of Artemis (III. xvi. § 7) in the river-bed, and the acropolis, to the north, with the theatre (III. xiv. § 1) and the shrine of Athena of the Bronze House (III. xvii. § 2)—are too few to determine the topography of Pausanias' account.

The foothills of Taygetus rise abruptly about three miles to the east, and behind them the highest peaks of the great range tower to nearly 8000 feet. Pausanias' Taletum (III. xx. § 4) is probably the highest point of all, towards the left in the photograph.

The heights of Therapne (about 700 feet) face Mount Taygetus on the opposite bank of the Eurotas. The remains of the temple of Menelaus—foundations only—stand upon a platform supported by a wall of massive blocks.

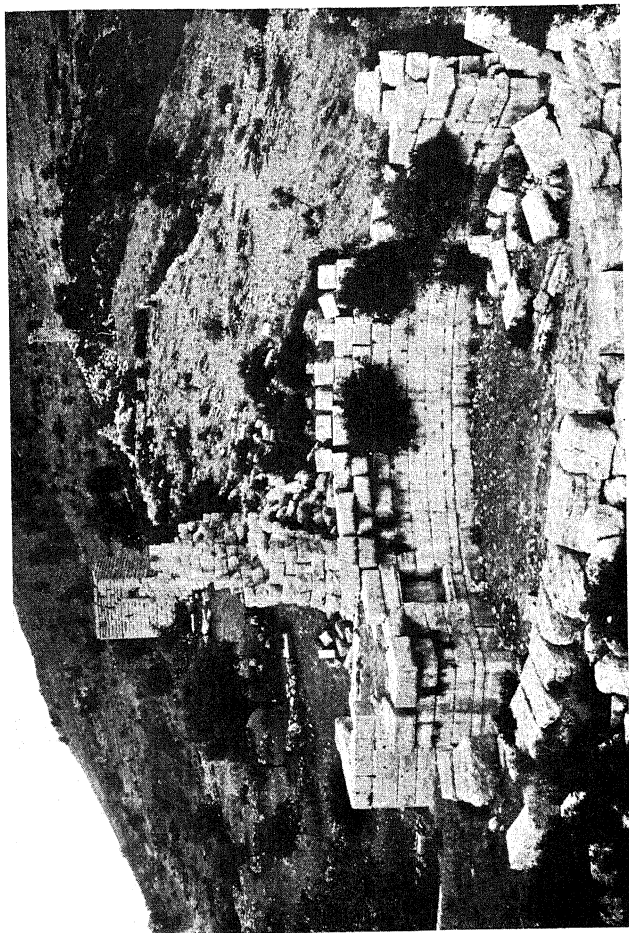


53. ARCADIAN GATE, MESSENE. (IV. xxxi. § 5, xxxiii. § 3.)

The wall of Messene, the strongest seen by Pausanias, is also the finest extant in Greece; it was built when Greek military architecture had reached its highest development—in the fourth century B.C.

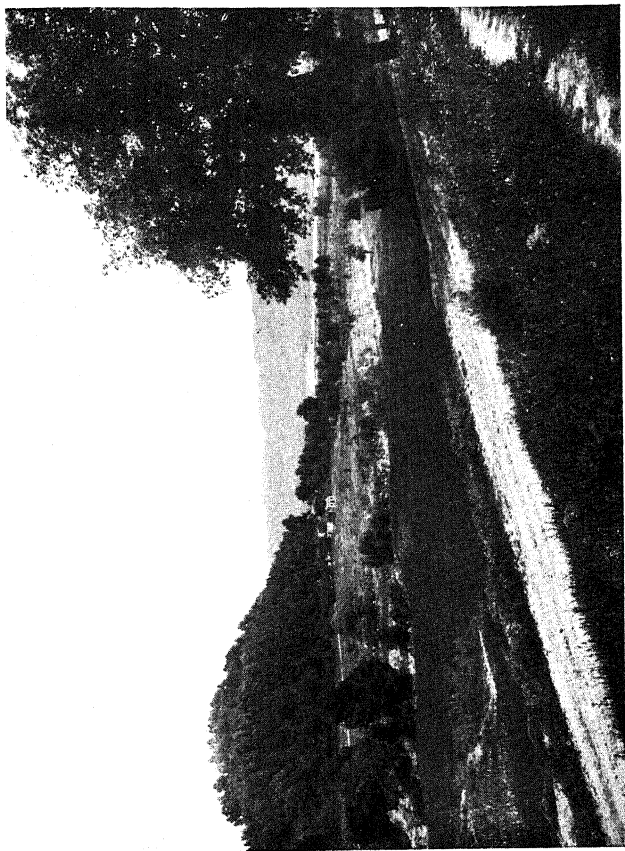
The Arcadian Gate belongs to the best preserved section—on the north, where the wall ascends the north-western slope of Mount Ithome (IV. xxxi. § 4). It consists of an outer gateway, flanked by towers, and an inner, with a circular court over 60 feet in diameter between; the whole built of beautifully constructed masonry in blocks up to 5½ feet long. The Herm seen by Pausanias (IV. xxxiii. § 3) probably stood in the niche visible to the left in the photograph. Higher up the slope is the best preserved of the towers noticed by Pausanias, joined to the Gate by a curtain wall 9 feet thick.

As usual in the best Greek masonry, no binding material is used. What is most remarkable is that in this part of the wall (though not elsewhere) there is no rubble core; nor as in the walls of Mantinea, were the upper parts of unburnt brick—solid ashlar masonry was used throughout.



54. SITE OF OLYMPIA, FROM NORTH-WEST (V. vii. § 1, x. § 1)
(see Pl. 22).

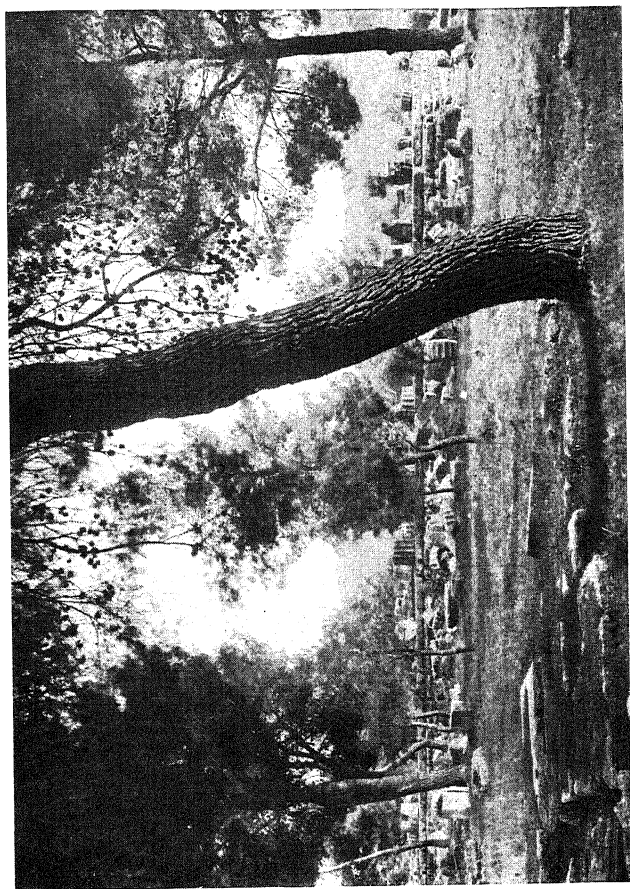
Mount Cronius (VI. xx. § 1-§ 6) is on the left, and below it in the foreground is the bed of the Cladeus (V. vii. § 1, VI. xxi. § 3). The sanctuary lies below the hill and to the south of it, towards the river Alpheius (V. vii. § 1), which can be seen in the middle distance. The general aspect of the site is strikingly different from the setting of the second great national sanctuary of Greece—Delphi (contrast Pl. 71 and Pl. 72).



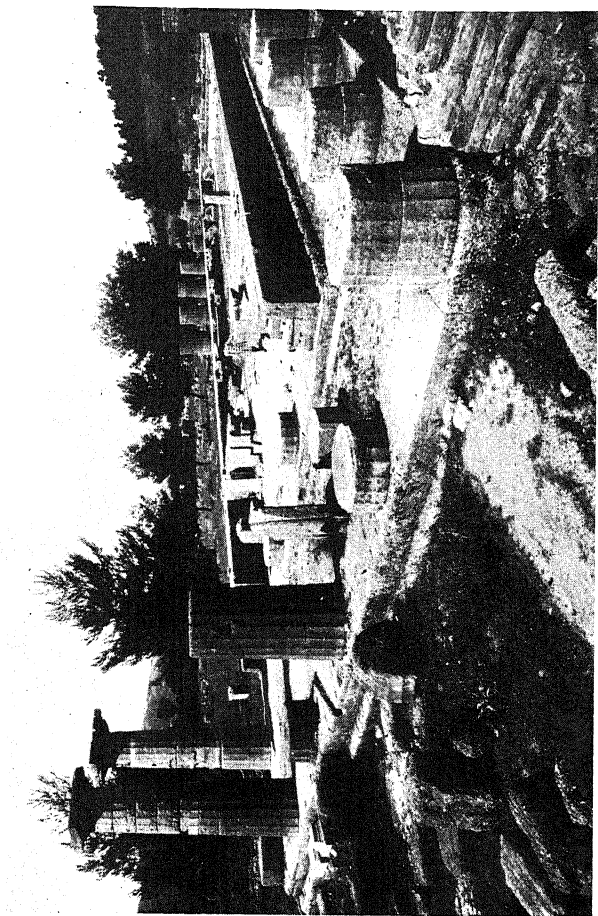
[Photo, Alinari.]

55. TEMPLE OF ZEUS, OLYMPIA (V. x. § 2, xiii. § 1) (see Pl. 20 and Pl. 22).

The north-western corner of the temple is on the extreme right. In the foreground on the left are foundations belonging to the Pelopium (V. xiii. § 1).



56. TEMPLE OF HERA, OLYMPIA (V. xvi. § 1-xx. § 5)
FROM NORTH-EAST (see Pl. 21 and Pl. 22).



57. (a) HEAD OF HERA. (V. xvii. § 1.)

The limestone head, twice life size, found to the West of the Heraeum at Olympia belonged without doubt to the image of Hera seen by Pausanias in the temple. The high crown is appropriate to Hera; and the primitive style agrees with Pausanias' remarks—the eyes are large and triangular, the mouth is a simple curve, and the whole face is flattish. The statue was probably made about 600 B.C.

(b) HEAD OF HERMES. (V. xvii. § 3.)

Pausanias distinguishes between the older and newer dedications in the Heraeum (V. xvii. § 3) and the contrast between the archaic Hera and the refined features and technical perfection of Praxiteles' Hermes is extreme; it is enhanced by the difference of material—the Hermes is of beautiful Parian marble—and the wonderful preservation of the later statue, due to its having been covered by clay from the disintegrating walls. The Hera represents the first rude beginnings of Greek sculpture, the Hermes its highest technical development in the middle of the fourth century B.C.



(b)



(a)

58. VICTORY OF PAEONIUS, OLYMPIA. (V. xxvi. § 1.)

This statue stood upon a pillar of triangular section, about 30 feet high, some 30 m. east of the south-eastern corner of the temple of Zeus.

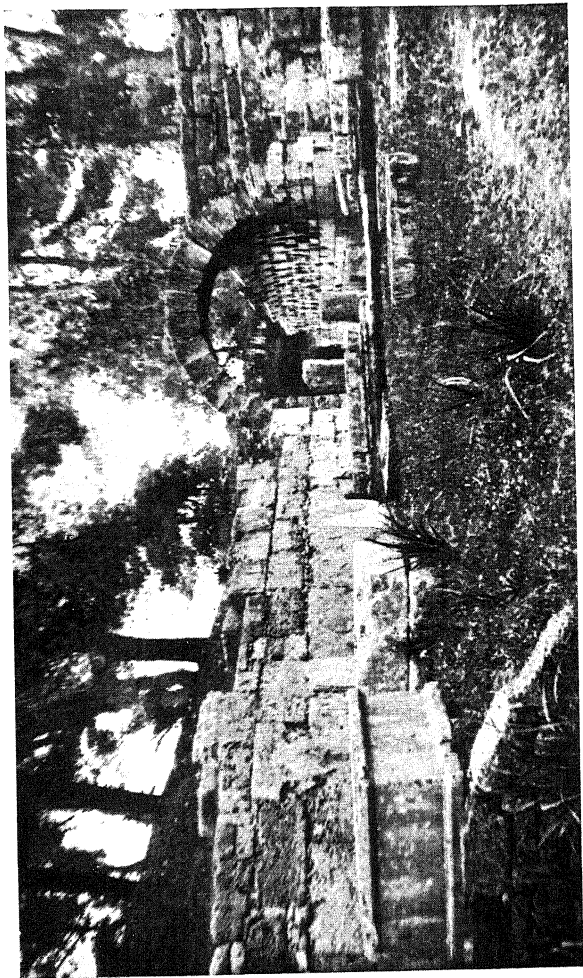
It represents the goddess floating down through the air; beneath her feet is an eagle, partly carved and partly represented in paint; the wings of the goddess (now lost) were outspread and her cloak billowed out behind.

The date implied by Pausanias (452 B.C.) is incredibly early for this statue; the alternative he rejects is much more likely—possibly the Victory was dedicated after the peace of 421 B.C.



59. ENTRANCE TO RACE-COURSE, OLYMPIA (VI. xx. § 8)
(see Pl. 22).

The vaulted passage is Pausanias' "Hidden Entrance" (VI. xx. § 8). On the left are two of the bases which supported the Zanes (V. xxi. § 2-§ 18). Standing in this position the statues would serve as a timely warning against breach of the rules to competitors about to enter the race-course.

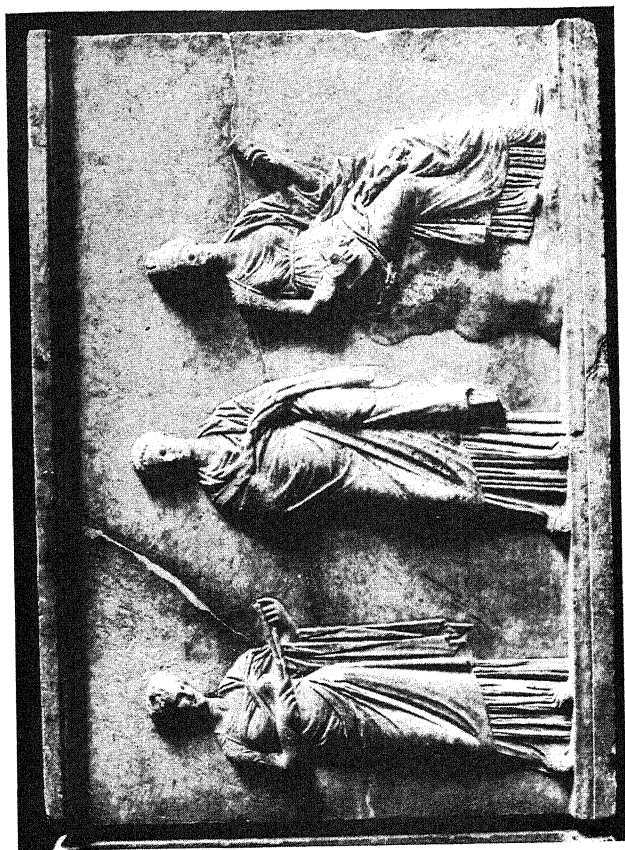


60. RELIEF FROM MANTINEIA. (VIII. ix. § 1.)

These marble slabs, found at Mantinea and now placed in the Museum at Athens, belonged without doubt to the pedestal seen by Pausanias. He merely speaks of "Muses together with Marsyas playing the flute." Actually on one slab are represented Apollo seated with his lyre, Marsyas with his flute, and, between them, a Phrygian slave armed with the knife with which Marsyas was to be flayed. On each of the other slabs is a graceful group of three Muses; probably there was once a fourth slab on which the remaining three were carved.



61. RELIEF FROM MANTINEIA (see Pl. 60).



62. RELIEF FROM MANTINEIA (see Pl. 60).



63. (a) VALLEY OF RIVER STYX. (VIII. xvii. § 6-xviii. § 6.)

Pl. 63 shows two examples of Arcadian scenery, very different but each typical in its own way.

The Styx, rising high up on the north-eastern side of the Aroanian Mountains and falling over a tremendous precipice (VIII. xvii. § 6), flows north-eastwards down a deep rocky glen to join the valley of the Crathis (VIII. xviii. § 4).

(b) VALLEY OF STYMPHALUS. (VIII. xxii.)

At Stymphalus as elsewhere in Arcadia the streams find difficulty in escaping from the mountain walls which enclose the valley; an underground chasm on the south provides a precarious exit. Consequently a mere of varying size forms in the valley (VIII. xxii. § 3).

The city of Stymphalus stood upon a ridge to the north, seen upon the left in the photograph.



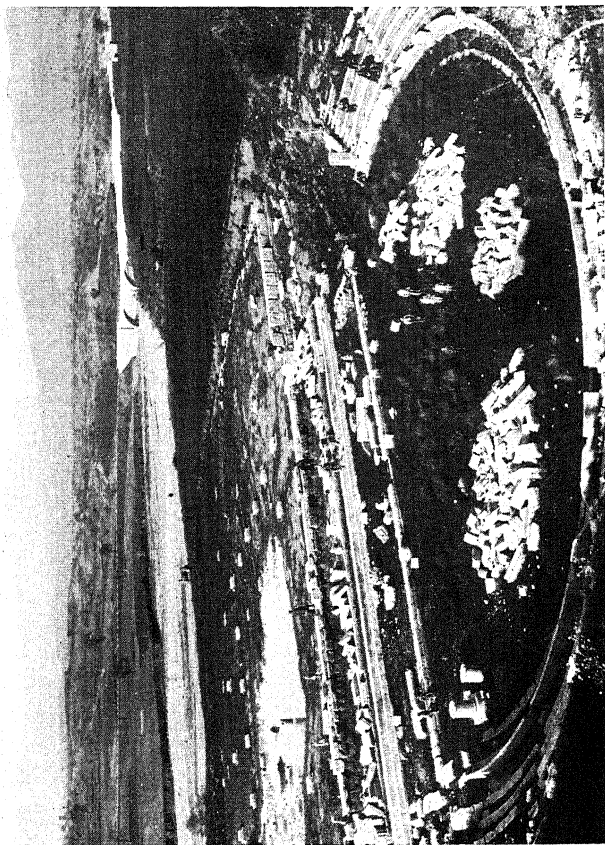
(a)



(b)

64. THEATRE AND THERSILIUM, MEGALOPOLIS (VIII. xxxii. § 1)
(see Pl. 23).

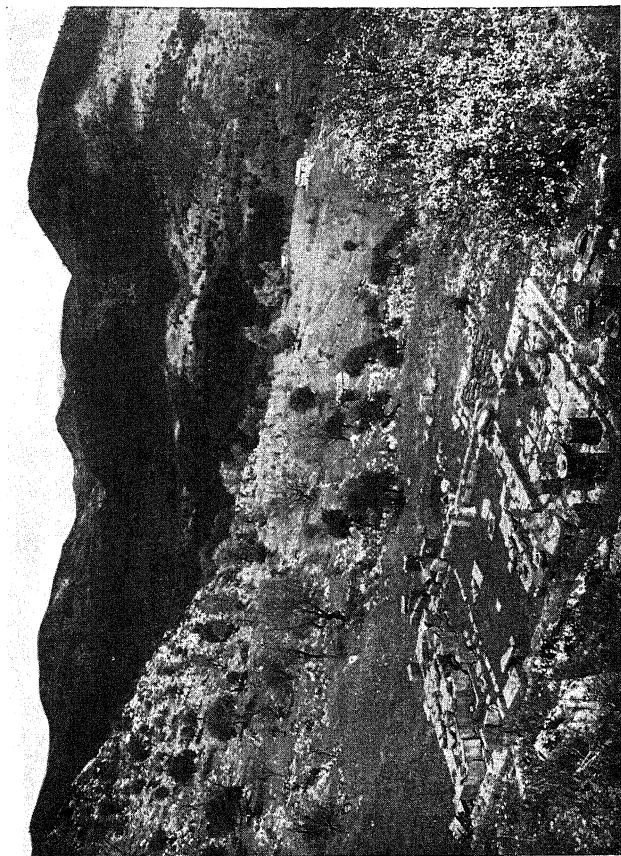
Facing the seats of the theatre are the steps of the porch of the Thersilium, with the great hall itself behind; the bases of its numerous interior columns stand in rows; beyond is the broad gravelly bed of the Helisson (VIII. xxx. § 2).



65. TEMPLE OF THE MISTRESS, LYCOSURA (VIII. xxxvii. § 1-§ 7)
(see Pl. 25).

From the ridge to the south which Pausanias ascended after leaving the sanctuary (VIII. xxxvii. § 8) the plan of the temple is clearly seen, with the great base at the western end.

Across the valley to the north rise the foothills of Mount Lycaeus; when he describes the mountain as being to the left (xxxviii. 2), Pausanias imagines himself looking out eastward from the front of the temple.



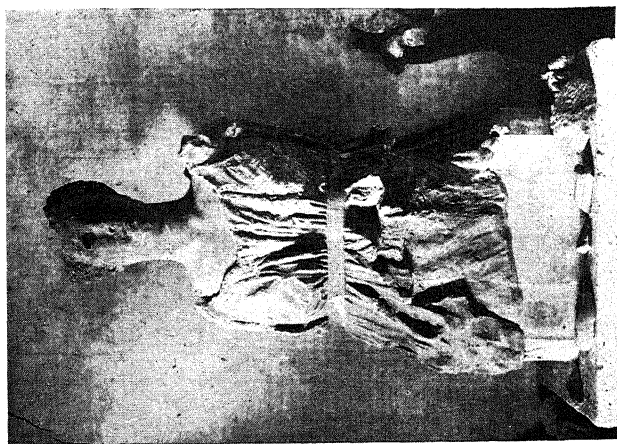
66. (a) ARTEMIS, LYCOSURA. (VIII. xxxvii. § 3, 4.)

(b) DEMETER, LYCOSURA.

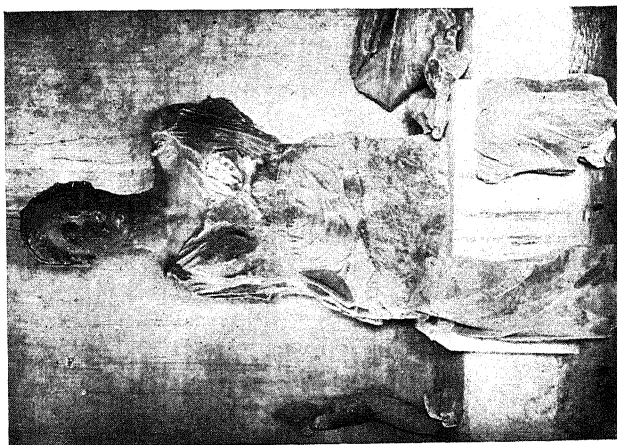
Of the surviving fragments of Damophon's group, the best preserved, the heads of Demeter, Artemis and Anytus, and an elaborately carved fragment of drapery, are in the museum at Athens and are well known; but in the small museum on the site are considerable fragments of the rest of the figures, including the torsos of Demeter and Artemis illustrated here (the heads are restored).

The group was of marble, in several pieces, not one only, as Pausanias imagined. Demeter was seated on the right of the Mistress; Artemis, running forward with uplifted torch, flanked the group on the spectator's left, balanced by the bearded Titan Anytus on the right. These subsidiary figures were on a smaller scale, but still colossal.

The date at which Damophon worked is now generally placed early in the second century B.C.

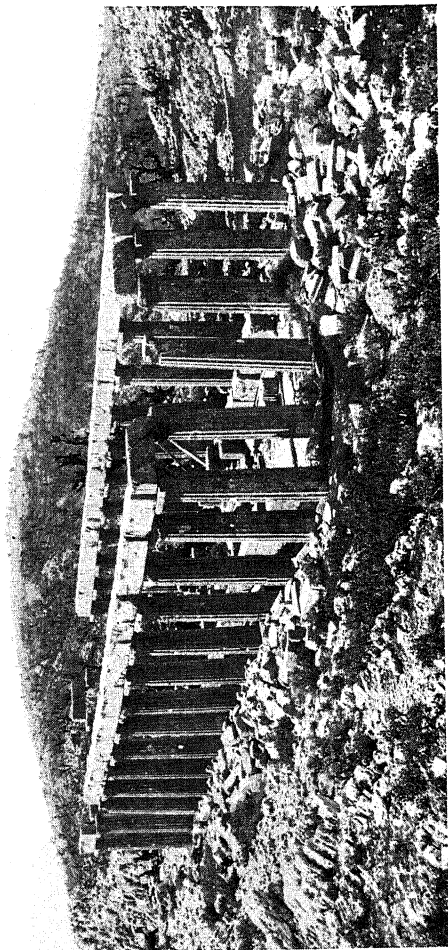


(a)



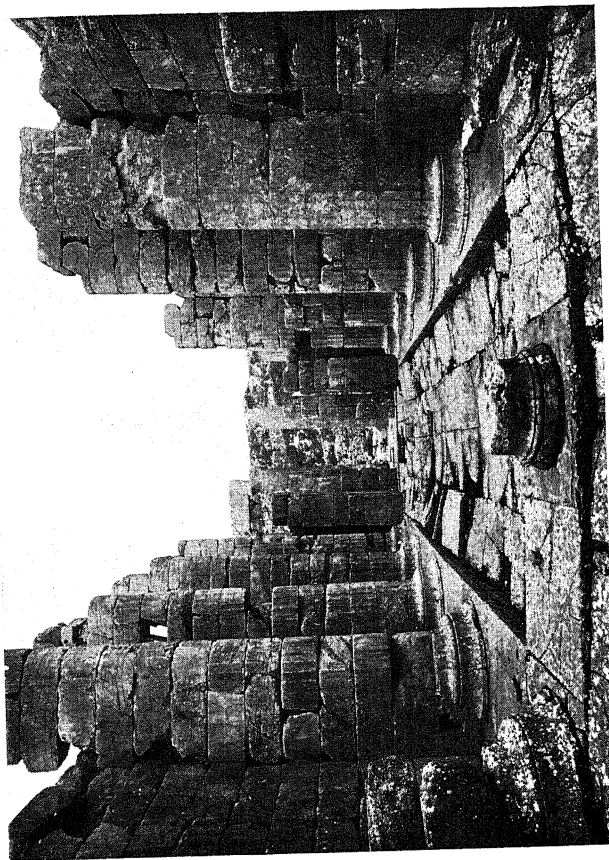
(b)

67. TEMPLE OF APOLLO, BASSAE (VIII. xli. § 7-§ 9),
FROM NORTH-EAST (see Pl. 23 (*b*)).



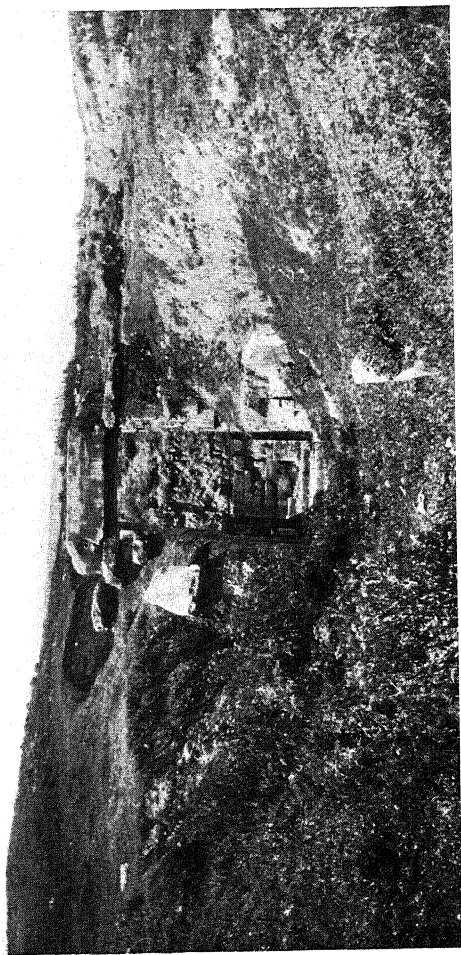
68. TEMPLE OF APOLLO, BASSAE, INTERIOR, FROM SOUTH (see
Pl. 23 (*b*)).

Notice in the foreground the base of the single Corinthian column which stood between the southernmost pair of engaged Ionic columns. The walls are here seen rebuilt to a considerable height.



69. TREASURY OF MINYAS, ORCHOMENUS. (IX. xxxviii. § 2.)

This building, which is, in fact, a tomb rather than a treasury, is very similar in style and design to the "treasury of Atreus" at Mycenae, with an approach cut through the hillside, a large circular domed chamber, and a smaller square inner chamber. In size too it is only slightly less than the "treasury of Atreus"—the diameter of the main room is about 14 m. But in point of preservation it is now far inferior. Much of the gateway still stands, tapering slightly towards the top, where it is crowned by a huge lintel, but only about eight courses of the wall of the circular chamber remain.



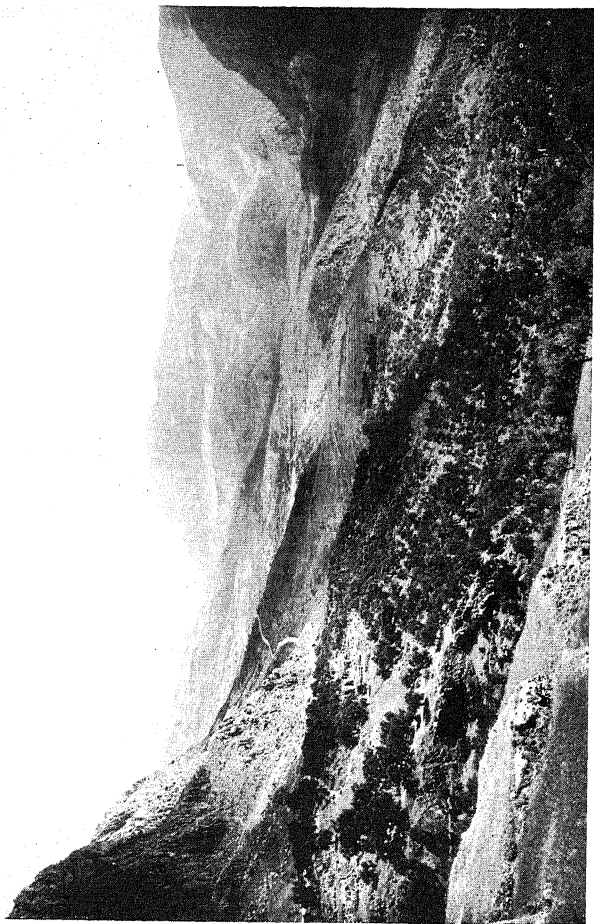
70. GRAVE OF THEBANS, CHAERONEIA. (IX. xl. § 10.)

The grave of the Thebans who fell at the battle of Chaeroneia in 338 B.C. stands a little to the east of the city. The great marble lion measures 18 feet high; its fragments were restored and set upon a new pedestal in 1904. The actual grave consisted of a quadrangular enclosure sunk in the ground.



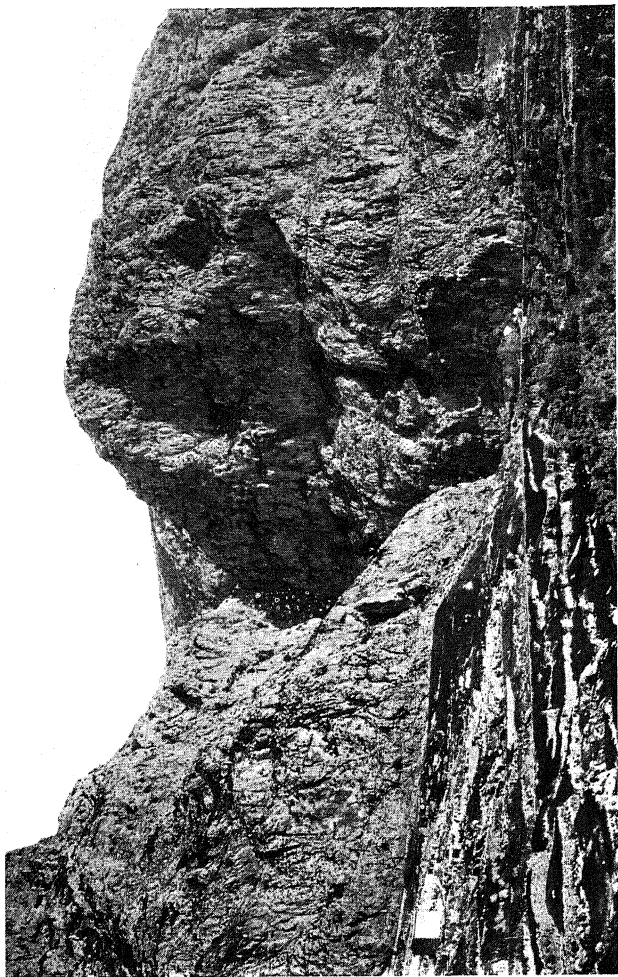
71. VIEW EASTWARD FROM DELPHI (X. viii. § 6) (see Pl. 27).

The valley of the river Pleistus (X. viii. § 8) is on the right. In the middle distance on the left Marmaria (see Pl. 73) is seen, and behind it stretches the modern road from the east which follows roughly the same line as that by which Pausanias approached.



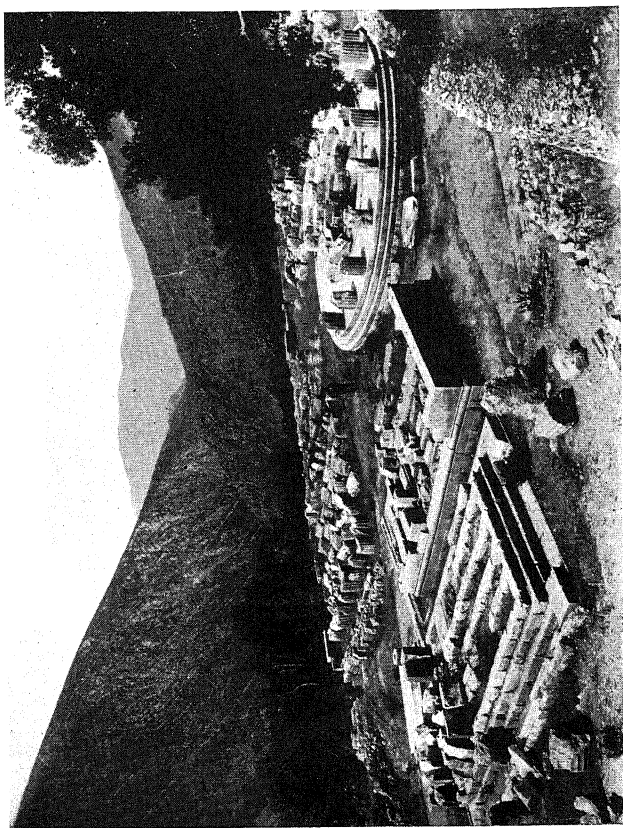
72. SITE OF DELPHI (X. viii. § 6-xxxii. § 1) (see Pl. 27).

The remains of the sanctuary of Apollo are on the left. Behind rise the two great cliffs, 800 feet high, divided by the ravine from the foot of which Castalia (see Pl. 74) flowed.



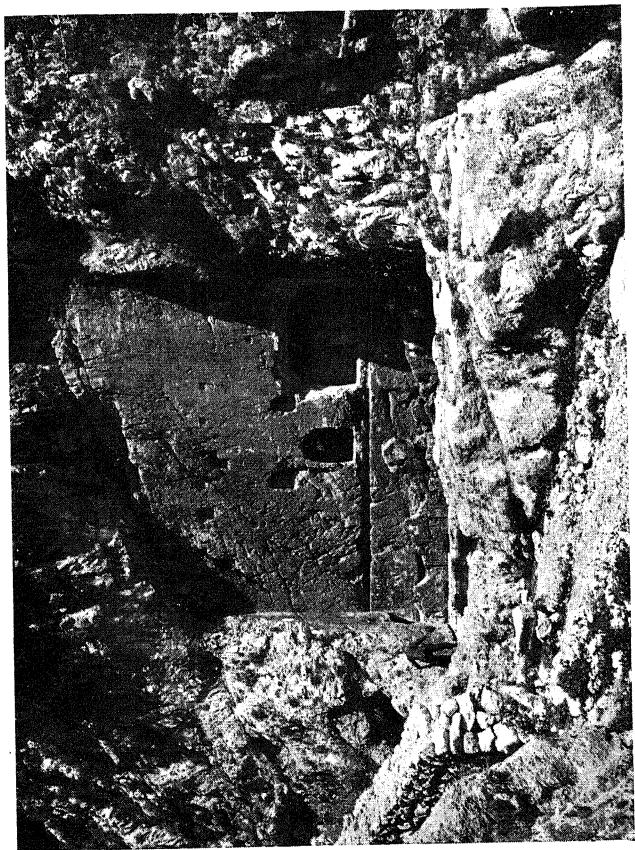
73. MARMARIA, DELPHI (X. viii. § 6) (see Pl. 27).

The two small temples seen by Pausanias are in the foreground. Beyond the round building are the remains of the temple of Athena. The slope of Mt. Cirphis rises away to the left, beyond the valley of the Pleistus.



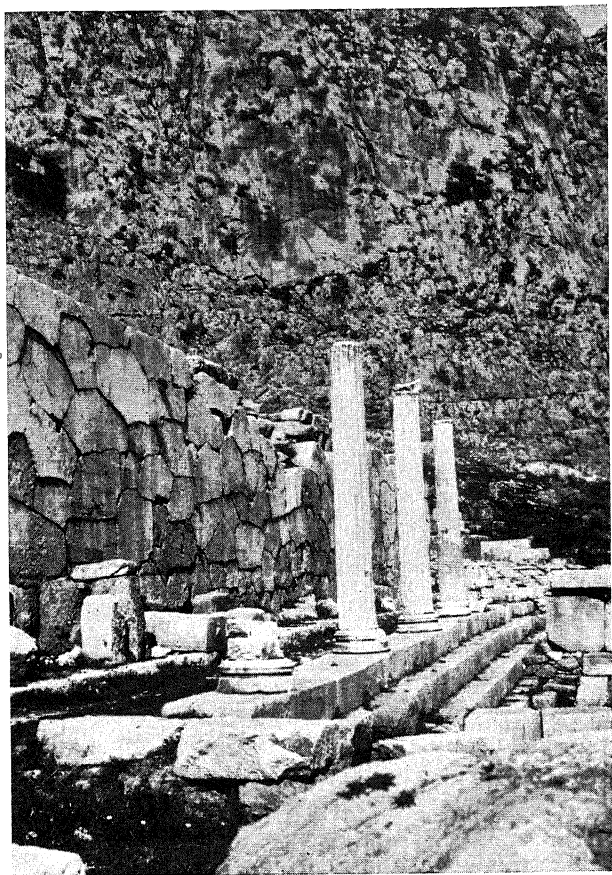
74. CASTALIA, DELPHI (X. viii. § 9, 10) (see Pl. 27).

In early times the spring received monumental treatment. The face of the rock is cut flat and contains several votive niches. The water, issuing at the foot on the right, enters first a deep narrow reservoir, then a wide open basin 10 m. by 3 m.



[Photo, Alinari.]

75. PORTICO OF ATHENIANS, DELPHI (X. xi. § 6) (see Pl. 28).



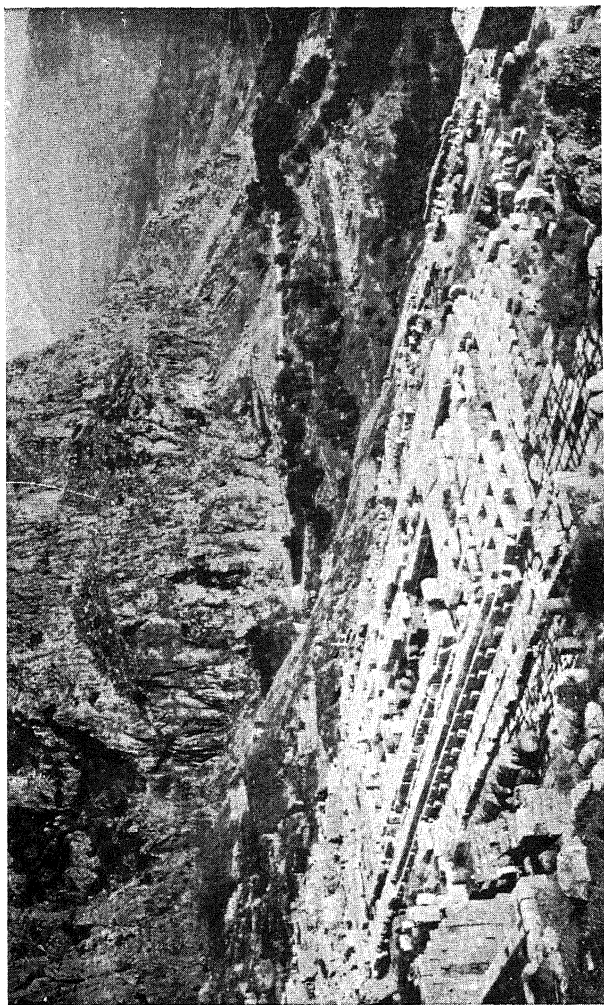
76. OMPHALOS, DELPHI (X. xvi. § 3) (see Pl. 28).

The omphalos seen by Pausanias has been found outside the eastern end of the temple. It is of marble, decorated with garlands of wool in relief.

Probably this was not the actual cult object, but a showy replica displayed for visitors to see. The true omphalos stood in the temple, and may possibly be a small rough block of limestone, insignificant and undecorated, which has come to light. In the museum at Delphi this has been placed on top of the marble omphalos, as seen in the photograph.



77. TEMPLE OF APOLLO, DELPHI (X. xix. § 4-xxiv. § 5), FROM
NORTH-WEST (see Pl. 28).

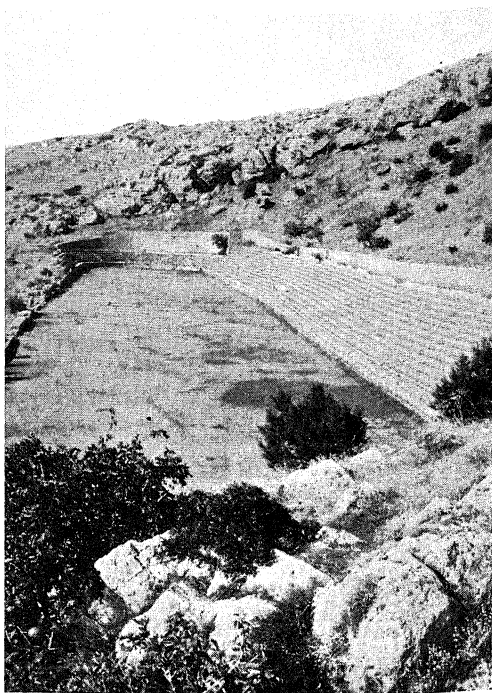


78. THEATRE, DELPHI (X. xxxii. § 1) (see Pl. 28).



79. RACE-COURSE, DELPHI (X. xxxii. § 1) (see Pl. 27).

PLATE 79.

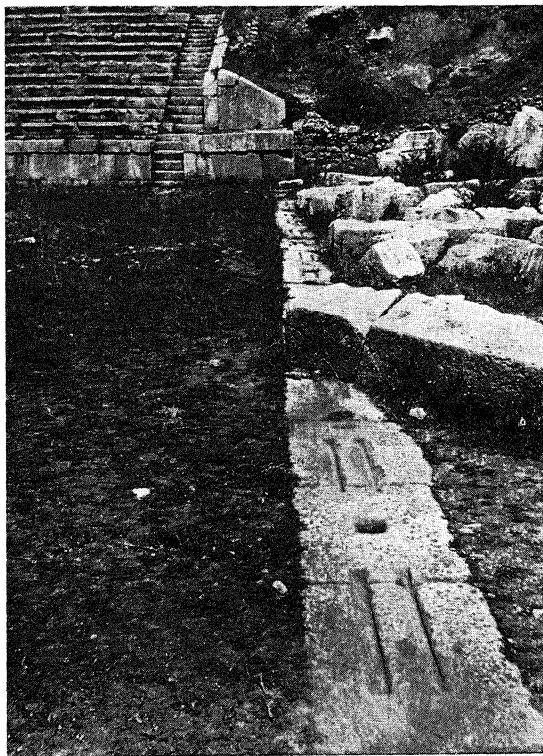


80. STARTING-LINE, RACE-COURSE, DELPHI.

The line is formed of a row of marble slabs, sunk into the earth, divided into sections by holes in which posts were once set. Between these are pairs of grooves in which the runners placed their feet.

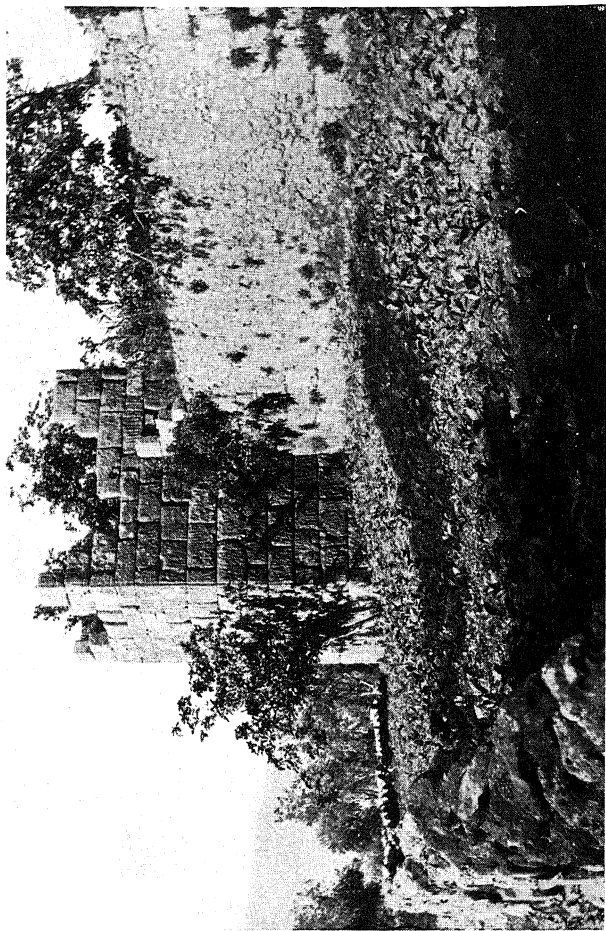
The race-courses at Epidaurus (Pl. 18) and Olympia (Pl. 22) had similar starting-lines.

Behind can be seen the seats on the north side and one of the stairways leading up to them.



81. WALL, TITHOREA. (X. xxxii. § 8-§ 11.)

The walls of Tithorea provide a third example of Greek fortification at its best (for others see Pl. 41 and Pl. 53). They stand upon the north-eastern slopes of Parnassus. Large sections are preserved on the northern and western sides. They are built of fine ashlar masonry, almost perfectly regular, with massive square towers. The best preserved of these—seen in the photograph—stands to a height of almost 30 feet.



82. COINS ILLUSTRATING PAUSANIAS.

1. Coin of Athens, bronze, reverse (British Museum Catalogue of Coins, Athens 801).

Eirene in long chiton; in right hand sceptre, on left arm infant Plutus, with cornucopia; copy of Cephisodotus' group (I. viii. § 2).

2. Coin of Cyzicus, electrum, obverse (B.M.C. Cyzicus 75).

Harmodius and Aristogeiton, charging to right; Aristogeiton with sword in right hand, chlamys on left arm; Harmodius with right hand upraised, holding sword; copy of group (I. viii. § 5). Beneath, tunny.

3. Coin of Athens, bronze, reverse (B.M.C. Athens 754).

Zeus, on throne, naked to waist; sceptre in left hand, figure of Victory on right; probably a copy of statue in Olympieum (I. xviii. § 6).

4. Coin of Athens, bronze, reverse (B.M.C. Athens 807).

Theatre; above, wall of Acropolis; above, in centre, Parthenon; to left, Propylaea, to right, Erechtheum.

5. Coin of Athens, bronze, reverse (B.M.C. Athens 707).

Olive tree entwined by snake; owl in branches; to left, Poseidon, trident in raised right hand; to right, Athena, with shield and spear in left hand (I. xxiv. § 5).

6. Coin of Athens, bronze, reverse (in Fitzwilliam Museum, Cambridge).

On left, Athena standing looking back towards Marsyas; Marsyas' right hand raised in attitude of surprise; possibly copy of Myron's group (I. xxiv. § 1).

7. Coin of Athens, bronze, reverse (B.M.C. Athens 691).

Athena standing; on right hand, Victory; in left, spear and shield; snake at feet; copy of Athena in Parthenon (I. xxiv. § 5-7).

8. Coin of Athens, bronze, reverse (B.M.C. Athens 678).

Athena standing; spear in right hand, shield on left arm, aegis on breast; probably copy of Pheidias' bronze Athena (I. xxviii. § 2).

9. Coin of Athens, bronze, reverse (B.M.C. Athens 803).

Acropolis; on left, Parthenon; on right Propylaea; between, Athena Promachus (I. xxviii. § 2); below, cave with Pan seated (I. xxviii. § 4).

10. Coin of Paphos, Cyprus, silver, reverse (B.M.C. Paphos 45).

Female figure wearing long chiton, and peplos fastened on shoulder with griffin's head fibula; in left hand branch, in right phiale; probably copy of Nemesis of Rhamnus (I. xxxiii. § 3).

11. Coin of Megara, bronze, reverse (B.M.C. Megara 43).

Artemis in short chiton, running to right; torch in each hand; copy of Artemis Saviour (I. xl. § 2).

12. Coin of Megara, bronze, reverse (B.M.C. Megara 50).

Asclepius, on left, half-draped; staff entwined with serpent in left hand; looking towards Health, who holds out right hand to him; probably copy of Bryaxis' group (I. xl. § 6).



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83. COINS.

1. Coin of Corinth, bronze, reverse (B.M.C. Corinth 624).
Round temple; inside, Palaemon on dolphin; on either side, trees; temple of Palaemon (II. ii. § 1).
2. Coin of Corinth bronze, reverse (B.M.C. Corinth 691).
Lioness standing over prostrate ram, on Doric capital; tomb of Lais (II. ii. § 4).
3. Coin of Corinth, bronze, reverse (B.M.C. Corinth 696).
Aphrodite, naked to waist, holding shield; on right, Eros; probably representing statue of Aphrodite on Acrocorinthus (II. v. § 1).
4. Coin of Corinth, bronze, reverse (B.M.C. Corinth 608).
Hermes seated on rock; right hand on head of ram; copy of statue mentioned in II. iii. § 4.
5. Coin of Corinth, bronze, reverse (B.M.C. Corinth 616).
Acrocorinthus; temple on top; at foot buildings and trees (II. iv. § 6-v. § 4).
6. Coin of Sicyon, bronze, reverse (B.M.C. Sicyon 245).
Tomb (small temple) on basis between two terminal figures and two cypresses (see II. vii. § 2).
7. Coin of Argos, silver, obverse (B.M.C. Argos 33).
Head of Hera, of fine style, wearing flowered crown; type probably influenced by Polycleitus' Hera (II. xvii. § 4).
8. Coin of Epidaurus, silver, reverse (B.M.C. Epidaurus 156).
Asclepius seated, with dog and snake; probably copy of Thrasymedes' statue (II. xxvii. § 2).
9. Coin of Argos, bronze, reverse (B.M.C. Argos 151).
Leto, with right hand raised to shoulder, left hand extended over small figure of Chloris; copy of Praxiteles' group (II. xxi. § 9).



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84. COINS.

1. Coin of Sparta, bronze, reverse (B.M.C. Laconia 87).

Athena, with helmet, spear and shield; lower part of body arranged in bands; copy of Athena of the Bronze House (III. xvii. § 2).

2. Coin of Sparta, silver, reverse (B.M.C. Laconia 1).

Apollo, in long chiton, with helmet, spear and bow; beside him, goat; probably copy of Apollo of Amyclae (III. xix. § 1).

3. Coin of Sparta, bronze, reverse (B.M.C. Laconia 80).

Apollo, similar to above but without chiton and on basis; later and probably more faithful copy of Apollo of Amyclae.

4. Coin of Messene, silver, reverse (B.M.C. Messenia 11).

Zeus striding to right; in right hand, thunderbolt; on left wrist, eagle; free copy of Zeus Ithomatas (IV. xxxiii. § 2).

5. Coin of Elis, bronze, obverse (in Paris).

Head of Zeus, crowned with laurel wreath; copy of Pheidias' Zeus (V. xi.).

6. Coin of Elis, bronze, reverse (in Florence).

Zeus seated on throne; in left hand, sceptre; on right hand, figure of Victory; copy of Pheidias' Zeus.

7. Coin of Patrae, bronze, reverse (B.M.C. Patrae 34).

Priestess in chariot drawn by two stags; representation of rite described in VII. xviii. § 12.

8. Coin of Patrae, bronze, reverse (B.M.C. Patrae 38).

Artemis, in short chiton with right breast bare; chlamys over left arm; right hand on hip, in left hand bow; to left, dog; to right, pedestal; copy of Artemis Laphria (VII. xviii. § 8).

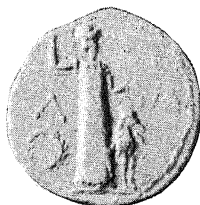
9. Coin of Delphi, bronze, reverse (B.M.C. Delphi 33).

Temple with six columns at side; in entry, statue of Apollo, resting left elbow on pillar, right arm advanced; at feet omphalos or altar; conventional representation of temple of Apollo (X. xix.; see Pl. 28).

(Representations of statues are common on Greek coins, particularly in the Roman Imperial period, and most especially in the age of Hadrian and the Antonine emperors, Pausanias' own time. It is to this age that most of the coins shown here belong. Earlier coins—Pl. 82. 2, 83. 7, 84. 2, 4—give freer and less faithful representations.)



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85 (a) and (b). PEDIMENTS OF TEMPLE OF ZEUS, OLYMPIA
(restored). (V. x. § 5-§ 8.)

These restorations are by G. Treu (*Jahrbuch d. deutsch. arch. Inst.*, 1889, Pl. 8, 9, and 1888, Pl. 5, 6). Other attempts at arranging the fragments and filling in the gaps vary in many details, but this is perhaps the most reliable version.

Pausanias mentions every figure in the eastern pediment. Oenomaus and his wife were "on the right" of the central figure Zeus from the spectator's point of view; Pelops and his bride balanced them on the left. Next on either side was a chariot with three attendants. Oenomaus' attendants, apart from his charioteer, were an interesting old man and a girl, not two men as Pausanias says. The two river gods reclined in the extreme corners.

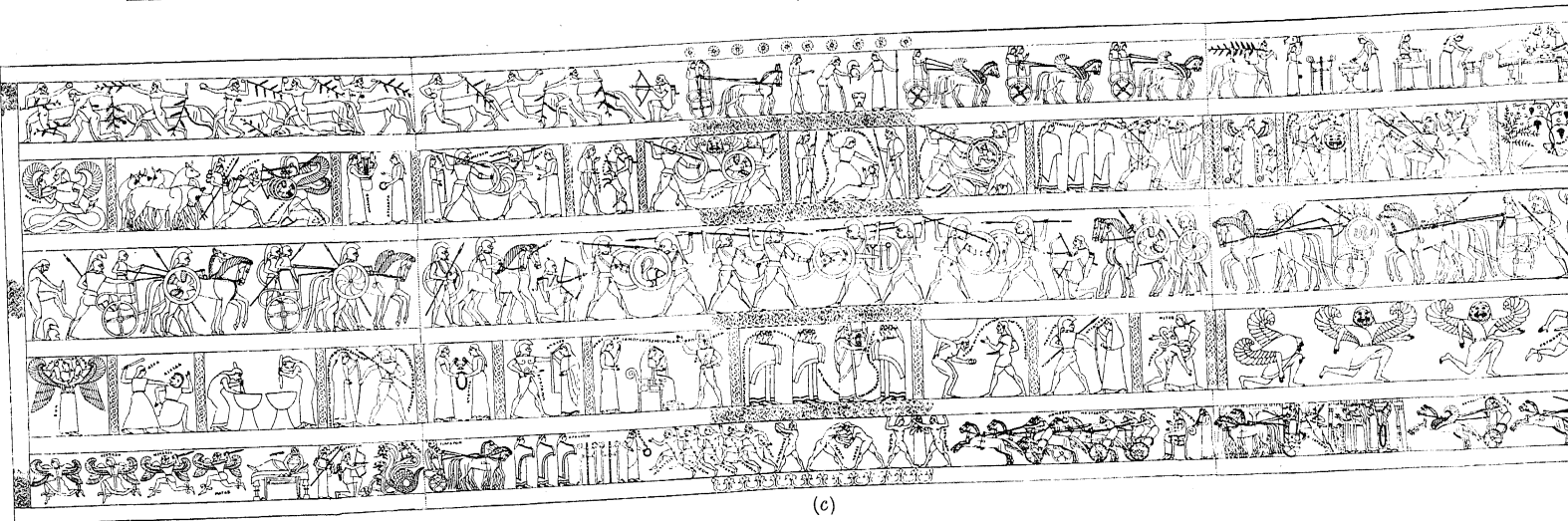
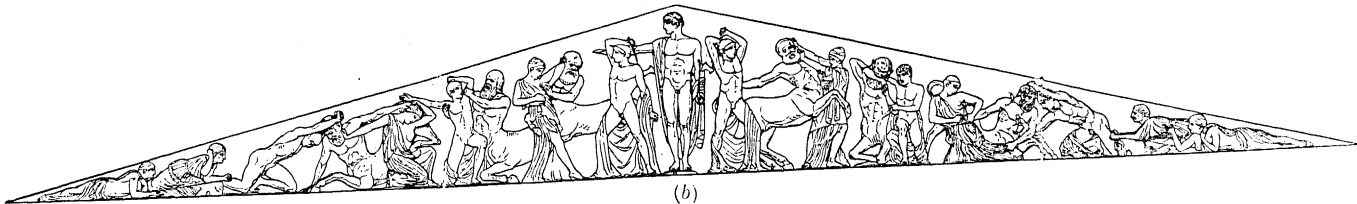
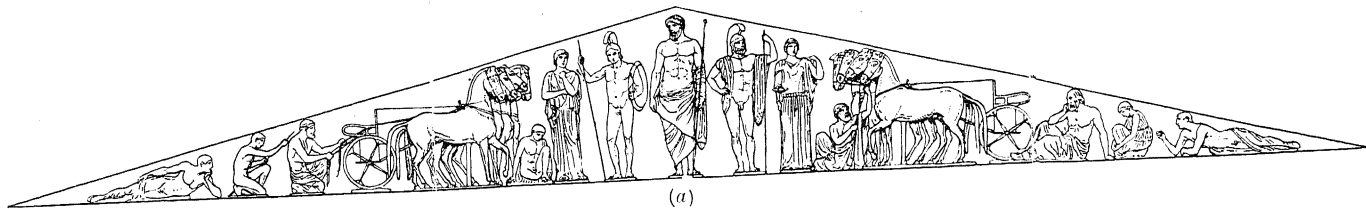
The description of the western pediment breaks off abruptly in the middle. The calm majestic figure in the centre must be a god, no doubt Apollo, not Peirithous as Pausanias says. Peirithous would be taking a hand in the fight. He probably stood upon Apollo's right, Theseus on his left, each attacking a Centaur who is carrying off a woman. On either side of this central composition was a Lapith struggling with a Centaur, followed by groups of three—a woman, a Centaur and a Lapith, and finally, in each of the corners, an old woman and a young woman reclining. Pausanias becomes rather vague before breaking off altogether. When he says "One Centaur has seized a maid, another a boy," it is difficult to see to which groups he refers.

Few believe Pausanias' statement that the pedimental sculptures were made by Paeonius and Alcamenes. Judging by their style and the evidence for the date of the temple they must have been made at least several years before the middle of the fifth century; and almost everything else known of the two artists indicates that they worked much later in the century.

(c) CHEST OF CYPSELUS (restored). (V. xvii. § 5-xix. § 10.)

Several restorations of the chest have been attempted, based upon Pausanias' description and on the treatment of similar subjects on vases. The best and most probably correct, illustrated here, is by H. Stuart Jones (*Journal of Hellenic Studies*, XIV, 1894, Pl. 1).

The chest was probably a work of Corinthian art, produced early in the sixth century B.C. The figures were inlaid. It is not certain how the five bands mentioned by Pausanias were arranged; most probably they were entirely on the front of the chest, or possibly they extended round the ends too. Pausanias begins at the bottom, and describes the first, third and fifth rows from right to left, and the second and fourth from left to right. The figures in the second and fourth rows seem to have been divided into smaller and more distinct groups than in the rest. The first row is described in chap. xvii. § 6-§ 11; the second in xviii. § 1-§ 5; the third in xviii. § 6-§ 8; the fourth in xix. § 1-§ 6; the fifth in xix. § 7-§ 9.



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